

Praci
Jyoti

10
10-10
10-10

Digitized by Arya Samaj Foundation Chennai and eGangotri

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

HARDWARE

111880

111880

RT-792

VOL. XIV-XV

PRĀCĪ-JYOTI

DIGEST OF INDOLOGICAL STUDIES

[YEARLY PUBLICATION]

इदमु त्यत् पुस्तमं पुरस्ताज् ज्योतिः—ऋक्, IV. 51.
'This ever-recurring Light of the East'

7/1/88



Editor
Gopikamohan Bhattacharya

KURUKSHETRA UNIVERSITY

1978-79

Subscription

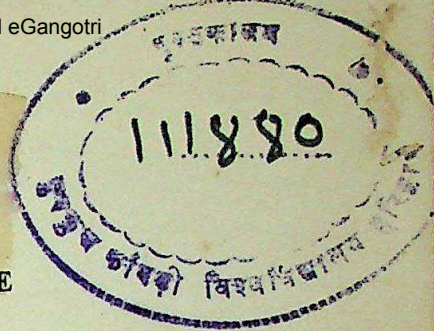
Rs. 30/- in India

Rs. 50/- for Foreign Countries

Issued in 1982



111880



EDITORIAL NOTE

We present to the hands of scholars this combined volume of XIV 1978 and XV 1979 issues. The delay is mainly due to the late availability of Journals both Indian and foreign. We are thankful to the subscribers and scholars to their co-operation in making this publication up-to-date. But inspite of our best efforts we are still behind two issues which we hope to make up in 1983. This volume contain 512 abstracts of important Research articles on Sanskrit and Indology.

We are extremely grateful to the authorities of the University Grants Commission for subsidising the publication cost of this Digest. The Visiting team of the U.G.C. in their last report appreciated the standard and utility of this publication.

I wish to express our gratitude to our Vice-Chancellor Dr. Ganpati Chandra Gupta who has been taking keen interest in the development of the study and research of Sanskrit and Indology in the University.

On behalf of the Board of Editors, I wish to request the readers of this journal to contribute abstracts of their articles published in Research Journals, from time to time, for publication in this Digest.

I should specially thank Dr. (Smt.) Manjula Girdher, Research Assistant for collecting the Research information, preparing the Authors' Index and looking through the proofs. Shri Murarilal Sharma, Dy. Supdt. and Smt. Usha Sharma deserve thanks for rendering help in its preparation and publications.

My thanks are also due to the members of the Editorial Advisory Board and colleagues in the Faculty for their co-operation and advice from time to time. Dr. D.B. Sen also deserves thanks for looking through the entire proof and assisting in editorial work.

I am also thankful to Mr. T. Philip, Manager, Printing and Publications and his staff for bringing out this volume.

I end this with a note of deep sorrow at the sudden demise of Prof. Sadhu Ram of Delhi who rendered invaluable assistance during the last few years by summarising vast number of articles for the Digest. It was largely due to his ungrudging assistance that the academic standard of the Digest could be maintained. We pay our respectful homage to the memory of this great scholar.

G. Bhattacharya

CONTENTS

	<i>Page</i>
SECTION I—ARCHAEOLOGY	1-20
1. A Newly Discovered Sherd from Sonkh and the Kinnari Pot from Begram.	1
2. Bone Remains from the Site of Loebanr III (Swāt, Pakistan).	1
3. Archaeology and Tamil Literary Tradition.	2
4. The Concept of Settlement Patterns as a Model and its Applicability to the Archaeology of Haryana.	3
5. Dharmapāla's Stone Boat	4
6. Settlement Archaeology of Imāmgāon.	5
7. British Museum Romano Kuṣāṇa Medallion : Nature and Importance.	6
8. Inscribed Potsherds from South Indian Excavations.	7
9. The Pujahari Math : A Survey of Newar Building Techniques and Restoration Methods in the Valley of Kathmandu.	7
10. Archaeology and Indian Tradition—Some Observations.	7
11. The Bactrian Mirage' and the Archaeological Reality, On the Problem of the Formation of North Bactrian Culture.	9
12. Archaeological Investigations in Shahajahanpur District.	9
13. Eran : Are-assessment of the Chalcolithic and Iron Age.	10
14. The Human Remains from Aligrāma Settlement (Swāt, Pakistan).	11
15. Pre-historica Colonization in India : Archaeological and Literary Evidence.	12
16. Kinship and Burial among Kushano-Sassanians. A Preliminary Assessment.	13
17. The later Vedic Phase and the Painted Grey ware Culture.	14
18. Excavation at Loebanr III (Swāt, Pakistan).	15
19. Dwelling and Storage Pits at Loebanr III (Swāt, Pakistan) 1976 Excavation Report.	16
20. Report on the Excavation at Aligrāma (Swāt, Pakistan), 1976.	17
21. Report of Excavations at Sugh (1964 and 1965).	18
22. Notes on Afgan Archaeology. II : Gaṇeśa Seated on Lion—A New Sah Marble.	20

(ii)

SECTION II—ARTS AND CRAFTS

21-54

23. Jayasimhapura Jaina Purātattva-Samgrahālaya kī Aprakāśita. Tirthaṅkara Pratimāeṅ (Un published Tirthanakara Images in the Jaina Archaeological Museum, Jayasimhapura). (in Hindi).	21
24. Development of Jaina Art in Madhya Pradesh.	21
25. Two Himalayan Bronzes in the Guimet Museum.	22
26. Notes D' Iconographic Khmere (Notes on Khmer in Iconography). (in French).	23
27. Sāmagāna.	23
28. Jaisalmer kā Mahattvapūraṇa Samāraka Nilakeṇṭha Mahādeva Māṇḍir (Gadhasisar) Eka prakāśita Silālekha. (An important Memorial Temple of Jaisalmer (Godhasisar) an un-published inscription). (in Hindi).	23
29. A Note on the Temple Ruins at Majgāon Assam.	24
30. A newly Discovered Text on Architecture.	25
31. Buddhist Vestiges in Tondatmandalam.	25
32. Socio-Economic Role of Temple in Mediaeval Karnatakas.	26
33. Jaina Bhakti Kāvya meṅ Saṅgīta (Music in Jaina Devotional Poetry). (in Hindi).	27
34. The Gangādhamāmūrti of Śiva—A Historical Study.	27
35. Unique Syncretisti image from Bastar.	28
36. Govardhanadhāri Images in Indian Plastic Art.	29
37. The Sītā Mātā Temple at Deorbija.	30
38. Jaina Murals from Vidarbha.	31
39. Jaina Images and their Predominant styles Dāhala and South Kosala Regions.	31
40. Antiquities and Paintings from Sankhapalavthāra (Ceylon).	32
41. Bindu and Tāntric Iconography.	32
42. Some Tāntric Icons from Amarāvati in Andhra Pradesh.	33
43. Multi coiled ornaments in Early Indian Art.	33
44. On the Gateway of Chanderi.	34
45. Revanta Mūrti (Revanta Image). (in Hindi).	35
46. A Popular Buddhist Goddess.	35
47. Some Sculptures of Mālegitti Śivālaya and their identification.	37
48. Dakṣiṇa Kośala kā Kalā Vaibhava (The Splendour of the Art of South Kośala) (in Hindi).	37
49. An Image of Double-faced Gaṇṣea from Junādgaḍh.	38
50. Elephant in the Context of Evolution and Significance of Śaiva Sculpture.	39
51. A Colla temple in Karnataka.	41
52. Iconographic Notes.	41

(iii)

53. Iconographic notes.	42
54. Indian Art and Jacques Marttain.	42
55. Two Unpublished Sculptures : Hari Hara and Narasimha.	44
56. A Unique Image of Cāmundā.	44
57. A Rare Relief Sculpture from North Gujarāt.	45
58. Pratihāra Bronzes in the National Museuml, New Delhi.	45
59. Hanumāna in Indian Art.	47
60. Kuṣāṇa Śiva Images from Mathurā.	48
61. Royal Patronage to Art activities by the Rulers of the Kalachuri Dynasty of Tripurī.	49
62. Siddheśvara Temple at Terāla.	49
63. Gangarar gāon meṁ Khudī Caudahavin Śatābdī kī Ākritiyān (The carved images of 14 cen in Gangarar village) (in Hindi)	50
64. Decorative Sculptures in the Temples of Gujarat.	50
65. Nachana Kuṭhāra ke Pūrvāvaśeṣa (The Remains of Nachana kuṭhāra). (in Hindi)	51
66. Paintings of the Pāla Period.	51
67. A Short Note on the Chronology of the Temples of Khajurāho.	52
68. Sculptural Representation of Nṛsiṁha Incarnation in the Temples of the Post-Gupta Period in Rajasthan.	53
69. Gīta Govinda and the Artistic Traditions of India.	54

SECTION III—EPICS AND PURĀNAS

55-71

70. Seduction Stories in the Brahmavaivarta Purāṇa (A Study in Purāṇic Structure).	55
71. Additions and Interpolations in the Bhagavadgītā.	56
72. Problems regarding the Date of Mahābharata.	57
73. Relationship between Symbols and Myths in the Cosmogonies of Mahāpurāṇa.	58
74. Nārada Purāṇa—A Study.	59
75. The Cult of Brahmā - A Brief Review.	60
76. Churning of the Ocean and Goddess Lakṣmī.	60
77. Virajā Kṣetra Mahātmya of Brahmāṇḍa Purāṇa : A Survey	61
78. A Study of the Śālagrāma Stones.	62
79. Vālmīki and the Bhṛgu Connection.	63
80. Eulogy of Pāra-Śakti by Gods with Notes.	63
81. Harivaṁśapurāṇa Par Padmacarita kā Prabhava (influence of Padmacarita on Harivaṁśa Purāṇa). (in Hindi).	64

(iv)

82.	Etudes de Mythologie Hindoue (IV) (Studies In Hindu Mythology) (IV) (in French).	63
83.	The Sahyādrīkhaṇḍa: Some Problems Concerning a Text — Critical Edition of a Purāṇic Text.	64
84.	A propos du Mahābhārata Malais (About Malayan Mahābhārata). (in French)	65
85.	Preliminary Essay in Systematic Arrangement of the Purāṇas with Special Reference to the Legend of Yama's Birth.	65
86.	A Viṣṇutī Passage (367) in the Suparaṇākhyāna of the Ādiparvan.	66
87.	Pūrva Mīmāṃsā and Purāṇic Interpretation.	67
88.	Boons granted to Trijaṭā.	67
89.	Rāmāyaṇa kā Mūla (The Origin of the Rāmāyaṇa) (in Hindi)	68
90.	The Khvay Thuaraphi : An Unpublished Laotian version of the Rāmāyaṇa.	69
91.	Brahmavaivarta tathā Śrīmad Bhāgavata meṇ Rādhā Tattva (Rādhā Element in Brahmavaivarta and Śrīmad Bhāgavata). (in Hindi)	69
92.	A Note of H.H. Wilson's Interpretation of the Role of Rājās in Cosmic Creation in the Viṣṇu Purāṇa.	70
93.	The date of Bhāgavata Purāṇa.	70
94.	A Study of the versions of the Viṣṇukumāra kathā	70
95.	Purāṇam Vedaḥ. (in Sanskrit).	71

SECTION IV—EPIGRAPHY AND NUMISMATICS

72-119

96.	A Passage in the Sāranāth Inscriptions of Kumāragupta and Buddhagupta.	72
97.	A Coin of Demetrius.	72
98.	The Legend MLKY TKR on Two Coins of Ancient Sogdian.	73
99.	An Interesting Coin of Manipur.	73
100.	Some Notes on the Fragmentary Siyan Praśasti (c. 11th Cent. A.D.) of the Time of Nayapāla.	74
101.	Some Inscribed Terracotta Sealings from Chandra-ketugarh.	74
102.	Currency in Early Bengal.	75
103.	Jaisalamer kā Mahattvapūraṇa Samāraka Nilakoṇṭha Mahādeva Mandir (Gaḍha Sisar eka aprakāśita Silālekha).	76
104.	Coins of Bodhi Dynasty from Tripuri.	76
105.	Coins of Sena Dynasty from Tripuri.	77
106.	Rājasthān ke Aprakāśita Śilālekha. (Unpublished stone Inscriptions of Rajasthan (in Hindi).	78

(v)

107.	A Unique Silver Coin of the Arjunāyanas.	78
108.	National Role of Karnāṭaka Inscriptions.	79
109.	An Interesting Persian Inscription from Baroda in Gujrat.	79
110.	Kalwan Copper Plate Inscription of Azes (Aja), V.S. 134	80
111.	Belmanu Plates of Āluvarasa II.	81
112.	Elephanta Hoard of Copper Coins of Kṛṣṇarāja.	81
113.	Vedic Metre in Indus Script.	82
114.	The So-called Coins of Vijava and Chakora Sātakarṇi.	82
115.	Three Commemorative Tetradrachms Agathocles'.	83
116.	Roman Aureus from Memadkhedi.	84
117.	Local Measures Seen in the Kollurmadam Plates-Kollam. Year 364.	85
118.	Inscribed Potsherds from South Indian Excavations.	85
119.	A New Type of Somaladevi's Coin.	85
120.	Another Kṣudraka Coin.	86
121.	Some More Clay Sealings from Sunet.	86
122.	Six Gold Coins of the Unknown King Somāṅgadeva.	87
123.	Études D'Épigraphie, E Cambodgienne (Studies in Cambodian Epigraphy). (in French)	87
124.	A Punch marked Silver Coin from Kakarahata in Jabalpur.	87
125.	Indo Sassanian Coins from Jabalpur District.	87
126.	A New Hoard of Gold Coins of Gaṇgeyadeva.	88
127.	New Hoards of Repousse Gold Coins.	88
128.	Mahāsamund Plates of Sudevarāja, Year 3.	89
129.	Malhār Plates (Second Set) of Mahāśivagupta.	89
130.	An Important Copper Plate Inscription from Malhār, Year 57.	90
131.	Pasid Plates of Ratnadeva III (Kalachuri), Year 934.	90
132.	Shankarpur plate of Budhagupta and Harivaraman : Gupta year 166.	90
133.	Kalachuri Gold Coins New Hoards.	91
134.	Sale of Land in the Gola Period.	91
135.	Agra Inscription of Kaniska I.	92
136.	Boundary Stones : A study	92
137.	Some Terracotta Sealings from Sārnāth.	93
138.	The So-called Joint Coins of the Indo Greeks.	94
139.	Complexities of the Silver Punch marked Coins.	94
140.	India's Earliest Inscribed Coins : The City Issues	95
141.	Reflections on the Viṇā in Gupta Coinage.	96
142.	Pallava Queen Raṅgapatākā's Inscription.	97
143.	A Unique Satrapal Coins.	97
144.	A Note on a new Series of Silver Coins.	98
145.	The Abhiṣeka of Lakshmi Motif on the Coins of the Miira Rulers of Mathurā.	98

146.	Observations on an Unknown Scripts.	99
147.	Hitherto Unknown Repousse Gold Coins of Nandanarāja and Stambha.	99
148.	The Successors of the Dattas in Kosala.	100
149.	The Mitras of Panjab.	101
150.	Some Reflections on the Jaunpur Inscription of Išvara-varman.	102
151.	Two Silver Punch-Marked Coins.	103
152.	Kalachuri Coins of Kṛṣṇarāja.	103
153.	Two Ancient Coins.	104
154.	A Hoard of Kusāṇa Gold Coins from Rajasthan.	104
155.	Udayarāmāsara se Prāpta Ābhira-vaṁśīya Lekha (An Ābhira Inscription from Udayarāmāsara). (in Hindi)	105
156.	Inscriptions en Khmer moyen de Vat Athva (Inscriptions in Middle Khmer of Vat Athvea). (in French)	105
157.	Rājasthān men Kuṣāṇādhipatya (The Kuṣāṇa Sovereignty in Rājasthān). (in Hindi)	105
158.	On Some Inscriptions Edited by Fleet.	106
159.	Nāsik Cave Inscription of Ushavadāta, Son-in-law of Kṣaharāta Kṣatrapa Nahapana : A Study.	107
160.	Brāhmī Inscription from Allura.	107
161.	The Itikāla Epigraph of Kākatīyas.	108
162.	A Note on the Bodhis.	108
163.	The Śarabhapurīyas.	109
164.	The Malhāra plates of Ādityarāja : Reappraisal.	109
165.	A stray Somavaṁśī Plate.	109
166.	A Note on the Word Pulisa in the Inscriptions of Aśkoā.	110
167.	The Chronological Implications of the Language and Palaeography of Pañchāla Coins.	111
168.	Some More Coins of King Sātavahana.	111
169.	The Identification of Caltis : An Examination.	112
170.	The King and Peacock Type Coin of Kumāragupta I and its Significance.	112
171.	Two inscribed Terra-cotta Balls from Bhelavar	113
172.	Note on the Rājaprasasti Inscription.	114
173.	Les Chroniques Royales et l'Inscription Moderne d'Ankor (Royal chronicles and modern inscription of Ankor No. 39). (in French)	114
174.	Śrīvatsa Symbol on Early Indian Coins.	115
175.	Pallava Copper Plate Grants (A Study of Cultural and Literary Aspect.)	115
176.	Source of Gold for Early Gold Coins of India.	116
177.	Aṁgura Plates of Mahā-jayarāja, Year 3.	117
178.	Fragmentary Kālachūri Inscription from Bilahāri.	117
179.	A New Yadav Grant.	118
180.	Cup shaped Coins from Kāśī.	118

(vii)

SECTION V—GEOGRAPHY**120-26**

181.	Lands and Places of Milarepa.	120
182.	Geographical Data in Guḍḍāpur Inscription	120
183.	Les Quartiers et Marchés de Hampi (The Quarters and Markets of Hampi). (in French)	121
184.	A Note on the Identification of Ludhiana.	121
185.	Identification of Sothivatī (Śukti mati).	121
186.	Bagherā kā Itihāsa (The History of Bagherā). (in Hindi)	122
187.	Beṇākṭa, A Famous Buddhist Centre in Ancient Vidarbha.	123
188.	Meghadūta Nagari Citraṇa (Depiction of Cities in Meghadūta). (in Sanskrit)	124
189.	Tirthas of Kurukshetra.	124
190.	Proto-historic Investigation of Goa	125
191.	Buddha's Lost Town of Kapilavastu Identified.	125
192.	The Holy Places of West India as Mentioned in the Skandapurāṇa.	126

SECTION VI – HISTORY**127-35**

193.	Some Trends in Indian Historiography.	127
194.	Dharmapāla's Stone Boat.	127
195.	Nāgarāja Śeśadatta.	127
196.	The Date of Maṅkha's Śrīkaṇṭhacarita.	128
197.	The Date of Khāravela.	129
198.	The date of Tivaradeva.	130
199.	Some Telugu Place Names of Historical Importance.	131
200.	Co-operation Between State and Society During Gupta Age.	131
201.	Āryaṇ kā Mūla Nivāsasthāna.	132
202.	Decline of Harappan Culture : A Re-look.	132
203.	Proto historic Investigation of Goa.	133
204.	The Śarabhapurīyas.	134
205.	The Place of Kāca in Gupta Chronology.	134
206.	The First Mongol Conquest of Tibet Re-interpreted.	135
207.	The Yādava Kalacuri Political Relations.	135

SECTION VII – INDIA AND THE WORLD**136-40**

208.	Al-Bīrūnī and Brahmagupta.	136
209.	British Museum Roman Kuṣāṇa Medallion : Nature and Importance.	136
210.	The So-Called Joint Coins of the Indo-Greeks.	136
211.	Al-Bīrūnī and Authorities on Sanskrit Prosody.	136
212.	Al-Bīrūnī and Science Communication in Sanskrit.	137

(viii)

217.	Khvay Thuaraphi : An Unpublished Laotian version of Rāmāyaṇa.	137
214.	Education in Ancient Cambodia.	138
215.	Cultural Relations Between Ancient India and Mayan America.	139
216.	Les Chroniques Royales et Inscription Modern Añkor (Royal chronicles and modern inscription of Añkor No. 39). (in French)	140
217.	The Problem of Consonantal Doublets in Indo-European.	140
218.	A Glimpse of Indo-Plural in Vedic Varunaih.	140

SECTION VIII-LAW POLITY AND ADMINISTRATION 141-45

219.	Rājasūya and Janarājya.	141
220.	Trial and Punishment of Animals and Inanimate Objects in Ancient Western and Indian Jurisprudence.	141
221.	Redressive Theory of Punishment.	142
222.	Temple Administration in Chhatisgarh under the Śarabh-apurīyas and Pāṇḍuvamśins.	143
223.	Bṛhaspati on State Patronage to Freebooters.	143
224.	The Yādava Kalachuri Political Relations.	144

SECTION IX—LINGUISTICS AND GRAMMAR 146-49

225.	Yugapad Adhikaraṇa—vacanatā in Dvandva—A Critical Appraisal by Bhartṛhari.	146
226.	The Position of Accent in Sanskrit Language.	146
227.	The Negative Particle a/an in the R̥gveda Padapāṭha.	147
228.	The Etymology of Parjanya 'Rain Cloud'.	148
229.	A Note on the Word Kākini, in the Kauṭilyan Arthaśāstra III. 29.8.	148
230.	Maheśvara Sūtras.	148
231.	The Problem of Consonantal Doublets in Indo-European.	149
232.	Brevity and Order in Pāṇini.	149

SECTION X—LITERATURE AND RHETORICS 150-210

233.	Kāvya prayojanāni Ālaṅkrikāṇām Sampradāyaśca (Purpose of Poetry and the Schools of Rhetoricians). (in Sanskrit).	150
234.	Darśana Sāhiyayoḥ Pārasparikaḥ Sambandhaḥ (Mutual Relationship between Philosophy and literature). (in Sanskrit).	150
235.	Some Rare Usages in the Keralābharāṇa Campu of Rāmacandramakhin.	151
236.	A Neglected Commentry on Vāmana's Kāvyaālaṅkāra-Sūtra-Vṛtti.	151

(ix)

237.	Philosophy of Moral Order in Sanskrit Literature.	152
238.	The Vāmana's Philsoophy of Poetry.	153
239.	Śānta Rasa in the Mahābhārata.	154
240.	Śānta bhakti paraka Śṛṅgāra Kāvya Meghadūta (Love Poetry intermingled with Calm Devotion in Meghadūta). (in Hindi).	154
241.	Le Siddhānta Lakṣaṇaprakaraṇa du Tattvacintamaṇi de Gaṅgeśa, avece La Didhitī de Raghunātha Śiromaṇi et la Tīkā de Jagadīśa Tarkālmkāra (Siddhānta Lakṣaṇaprakaraṇa of Tattvacintāmaṇi by Gaṅgeśa Dīdhitī of Raghunāth Śiromaṇi and Jagadīśa Tarakālamkāra's Tīkā). (in French)	155
242.	The Apabhraṁśa Passages from Bhoja's Śṛṅgāraprakāśa I-VIII.	156
243.	Kālidāsa-rūpakeśu Nāndī Ślokaḥ (The Nāndī Verses in the Dramas of Kālidāsa), (in Sanskrit).	156
244.	Figures of Speech in the Rāmāyaṇa.	157
245.	Sir William Joines Revisited : On his Translation of the Śakuntalā.	157
246.	Repetitions in the Ratnāvali of Śrī Harṣa.	158
247.	Pañcāṅgābhīnaya Eka Vivecana (Five members Acting an Examination). (in Hindi).	159
248.	Kāvya-Śāstrīya Rasa siddhānta kā eka Dārśanika Vivecana (A Philosophical Study of the Theory of Sentiments as given in Poetics). (in Hindi)	160
249.	Kāmāyāni par Kālidāsa kā Prabhāva (influence of Kālidāsa on Kāmāyāni). (in Hindi).	161
250.	Rāmāyaṇa Theatre in India and South-East Asia.	161
251.	Avīśramo Yam Loka tantrādhikārḥ (The Office of Governing the People Admits of No Repose). (in Sanskrit)	162
252.	Bhāsa's Bimabana vidhiḥ (The way of describing Bimba by Bhāsa). (in Sanskrit).	163
253.	Indurājasya Kāvya-tattva vivecanam, Indurājayor Aikyām ca (Examination of the True Nature of Poetry of Indurāja, and the Identity of the Two Indurājas) (in Sanskrit).	163
254.	Kālidāsa Varṇitāśramāṇām Vaiśiṣṭyam (Qualities of hermitages described by Kālidāsa). (in Sanskrit).	164
255.	Kālidāsa Varṇita, Shakrāwatār, Sacitīrtha Sthiti Nirdhāraṇam (Location of the Holy place Shakrāwatār and Shachitīrtha described by Kālidāsa). (in Sanskrit).	164
256.	Kālidāsakṛtiṣu Sīmāntavideśirājyānāmullekhaḥ. (The-depiction of the border kingdoms in the works of Kālidās. (in Sanskrit).	165
257.	Kālidāsiyodhyabhidyoḥ Samikaraṇam. (The description of two rivers Bhidy and Uddya of Kāidāsa). (in Sankrkrit).	165

(x)

258.	Kālidāsarūpakeṣu Vastuvibhāgaḥ (Division of the Plot in the drmas of Kālidāsa). (In Sanskrit).	166
259.	Kālidāsaśāhitya Prathamāśabdārthaḥ (Meaning of Prathama in the literature of Kālidāsa). (in Sanskrit).	167
260.	Kālidāsa-sāhitye-Yoga-vidyā (The science of Yoga in the Literature of Kālidāsa). (In Sanskrit).	167
261.	The Title of Śrī Veṅkatanātha.	168
262.	The Shadow-Play in Ancient India.	168
263.	Jagannātha's Definition of Literature : A Critique.	170
264.	Sanskṛta Kāvyaśāstra meṇ Rītisiddhānta kā Itihāsa darśanā (The Riti Theory in Sanskrit Poetics—A Historiette.). (In Hindi).	170
265.	The Historical Background of Daṇḍin's Prose Romances.	170
266.	Siddhārtha on the Indian Elements in Hermann Hesse's Life and Work.	171
267.	Ācārya Hemacandra kṛta Kumārapālacaritam (Kumārapālacarita composed by Ācārya Hemacandra). (in Hindi).	172
268.	Harivaṃśapurāṇa par Padmacarita kā Prabhāva (influence of Padmacarita on Harivaṃśa). (in Hindi).	173
269.	Kālidāsa ke Dampati : Pratīka (The Conjugal Symbols of Kālidāsa), (in Hindi).	173
270.	Buddhacarita by Aśvaghoṣa.	174
271.	Bāṇa and Dharmapāla as Sanskrit Novelists.	175
272.	Pururavas-Urvaśī Episode —A Study in Vedico Purāṇic Correlates.	176
273.	Bhoja's Śṅgāraprakāśa—Prākṛit Text Restored.	176
274.	Statue House as a Motif in Pratimā Nāṭaka.	176
275.	Sanskrit Texts Transcribed in the Chinese Tripiṭaka.	177
276.	The Sources of Daṇḍin's Avantisundarī.	178
277.	Poetic Anumāna and Vyañjanā.	178
278.	Artha-Prakṛits in Sanskrit Dramaturgy.	179
279.	Authors and date of Maṅkhakośa.	180
280.	Tluasidās Śrīkṛṣṇagītāvall.	180
281.	Four Oriental Theories About Literary Pleasure.	181
282.	The Mahānāṭaka Viewed from the Standpoint of Dramaturgy.	182
283.	Motivations of Punarvacana.	183
284.	The Contribution of South Indian to Sanskrit Literature with a Special Reference to Karnataka.	184
285.	Meghadūta Nagraī citraṇa (Depiction of Cities in Meghadūta). (in Sanskrit).	184
286.	Śrīvatsalāñchana : The Source of Inspiration to Jagannātha Paṇḍit.	185
287.	Mahāvīra kī Prācīnatam Jeevanī. (The Life of Mahavira) (in Hindi).	186
288.	What Lollaṭa Took For Granted.	186

(xi)

289.	The So-called Alamkāra School.	187
290.	An Anomaly in the case of Triluptā Upamā as Discussed by Mammaṭa in Kāvyaaprakāśa X and its Possible Solution.	187
291.	Rukmiṇīvijaya of Vādirāja.	188
292.	Kuṭiyattam and its Links with Classical Sanskrit Theatre.	189
293.	A Note on Harṣacarita.	190
294.	Karpūra-carita Samāja Citraṇam (Depiction of Society in Karpūracarita). (in Sanskrit).	191
295.	Indian Dramatic Tradition.	192
296.	The Poetry of Gaṅgādevī.	193
297.	Bharata's Nāṭyaśāstra : A Survey.	193
298.	Further Light on the Guṇapatākā.	194
299.	Aucitya-dīkṣā-Kālidāsasya.	195
300.	Haryana's Contribution to Sanskrit through the Ages.	195
301.	Hamāre Sanskrit Nāṭakoṃ meṃ Prākṛit (Prakrit in Our Sanskrit Dramas). (in Hindi).	196
302.	Fragmente der Uigurischen Version des, Bharani-Sūtras der Groben Barmherzigkeit (in German).	197
303.	Notes on Bambhadatta's Story.	197
304.	Śabdaśaktimūlavastudhvanivīcāraḥ (The basic power of word—An Analysis) (in Sanskrit).	198
305.	The Cārudatta and the Mṛcchakaṭika : An appraisal of their Relationship.	198
306.	Kālidāsa Bhavabhūtyoḥ Kāvya bimbānuprekṣa (Review of the Imagery of Kālidāsa and Bhavabhūti) (in Sanskrit).	199
307.	Participation of women in Sanskrit plays.	200
308.	Sociological Aspect of the Sanskrit Drama with Special Reference to the Status of Women.	201
309.	Prākṛit meṃ Kṛṣṇa kāvya (Kṛṣṇa poems in Prākṛita) (in Hindi).	201
310.	Interpretation of Passage of Harṣacarita.	202
311.	Rasatattva Vimarśaḥ (Elements of Sentiments : A Study) (in Sanskrit).	203
312.	Veṇidattas Indebtedness to Mammaṭa.	204
313.	Schattenspiele and Bildervorführungen, zwei Formen der religiösen Volksunterhaltung in Indian (Two religious folk Entertainment in India—Shadowplay and picture demonstration). (in German).	205
314.	Verses Attributed to Murari.	205
315.	Date of Kundakunda.	206
316.	Kyā Kālidāsa Kisī Samrāta ke Āśrita the ? (Was Kālidāsa a protege of some emperor ?). (in Hindi)	206
317.	Kālidāsa meṃ Praṇipāta ke Tīna Prasaṅga (Three context of falling on the feet in Kālidāsa). (in Hindi).	207

(xii)

318.	Raso Vai Saḥ (He is Rasa) (in Sanskrit).	208
319.	Saptadaśa satakasya Samskṛta rūpakāni (Sanskrit Dramas of the Seventeenth Century) (in Sanskrit).	208
320.	Arthaprakrit-Vimarśaḥ (Analysis of Artha Prakṛti (in Sanskrit).	208
321.	Some Nice Features in the Kṛṣṇacarita of Agastya Paṇḍita.	209
322.	Was Sahṛadya the name of the author of the Dhvanikārikās.	210

SECTION XI— MISCELLANEOUS

211-21

323.	Hunting-Royal Sport in Ancient India.	211
324.	Sanskrit and Indian Culture.	211
325.	Prācīna Yuge Āhāryam (Food in Ancient Times). (in Sanskrit).	212
326.	Currency in Early Bengal	213
327.	Rain and Sex Pairing (<i>Mithuna</i>).	213
328.	Gaṅgā and Sarasvati : An Incidence of Mythological Projection.	213
329.	Archaeology and Indian Tradition—Some Observations.	214
330.	Sale of Land in the Coḷa period.	214
331.	Mewār ke Mahā-suputra, Jainācārya Jinavardhana (Jainācārya Jinavardhana, the Great and Excellent Son of Mewār). (in Hindi).	214
332.	Co-operation between State and Society during the Gupta age.	215
333.	Les cpāp ou codes de conduite khmers III Cpāp kūn cau (The cpāp or Khmer code of conduct) (in French).	216
334.	Why Sanskrit Words in the Waste Land ?	216
335.	A study of the Cultural Development in Orissa.	217
336.	Identification of Lavalī.	218
337.	Sanskrit Literature known to Al-Birūnī.	219
338.	Bṛhaspati on the Emergence of Land-owing Brāhmaṇa Community.	220
339.	Jottings on Indian Culture.	220
340.	Portrait of Life in India as Drawn from the Peri plus of the Erythrean Sea.	221

SECTION XII A—PHILOSOPHY AND RELIGION
(BUDDHIST)

223-31

341.	A Propos du Triratna (A Note about Triratna). (in French).	223
342.	Kṣaṇabhaṅgavāda (in Bengali).	223
343.	Ratnagiri School : Its Origin.	224

(xiii)

344.	Heterodox Views on the Elements According to Buddhist Testimonies.	225
345.	Certain Aspects of the Casual Theories of the Buddhist Hume and Mill : A Comparative Study.	225
346.	Conversation – Buddhist and Christian Terminology.	226
347.	On the Reliefs of Eternity and Presence in the Two Kinds of Merit Transference in Osō and 'Gensō.'	226
348.	Bhaṭṭa Narasimha's Sarasvatīkaṇṭhābharāṇa vyākhyā (11-2).	227
349.	Harivarmana on Sarvāstivāda.	227
350.	Toward a Second look at Visual Mode in Buddhist Tradition.	227
351.	Un Aspect de Sarasvatī dan's le Tantra Boddhique (An aspect of Sarasvatī in Buddhist Tantra). (in French).	228
352.	Mahāsāṃghika Origins : The Beginnings of Buddhist Sectarianism.	228
353.	A Popular Buddhist Goddess.	229
354.	What is Meant by Destroying the Ālayavijñāna.	229
355.	Shan-Tao's Interpretation of the Meditative Vision of Buddha Amitāyus.	230
356.	Les Cpāp ou Codes de Conduite (Khmers Cpāp or Khmer Code of Conduct). (in French)	230
357.	The Concept Shin Fugyū, as Expounded in the Laṅkāvatāra-sūtra.	231
358.	Āśrama and Dharma : 'An Explanation of the Life of Śākyamuni as Āśramika.	231

SECTION XII B--PHILOSOPHY AND RELIGION (NON-BUDDHIST)

		233-81
359.	Rudra-Śiva.	233
360.	Śaṅkarācārya's Spiritual Interpretation of Some R̥gvedic R̥ks.	234
361.	Thoughts on Śrīnivāsa Dīkṣita's Śrīviśiṣṭādvaita Bhāṣya on Brahmasūtras.	234
362.	Bandha aur Mokṣa (Bondage and Release). (in Hindi)	235
363.	The Bhagavadgītā and Dr. Radhakrishnan.	235
364.	Identity of Tautatita.	236
365.	Tattvārtha Studies III.	237
366.	A Critical Study of the Bhagavatī 11.10.419.	238
367.	Analyse de Pūrvakāmikāgama (Analysis of Pūrvā Kāmikāgama). (in French).	238
368.	Vāsudeva Sārvabhauma—The Naiyāyika.	238
369.	Non-Vedic and Anti-Vedic Elements in Śaivism as Presented by the Mahābhārata.	238
370.	The Advaita Vedānta Theory of Perception : A Restatement.	239

(xiv)

371.	From the Philosophy of Upaniṣads and Vedānta.	240
372.	Śaṅkara's Conception of Adhyāsa : Has Prof. S.K. Chattopādhyāya Refuted Prof. G. Miśra ?	241
373.	Rāmāyaṇa on Tat Tvam Asi.	241
374.	Māyā : A Note.	242
375.	The Eleven Rudras.	242
376.	Leśyā Siddhānta (The Doctrin of Leśyā). (in Hindi).	243
377.	Eulogy of Parā-Śakti by Gods with notes.	244
378.	A Stylometric Study of the Authorship of Seventeen Sanskrit Hymns Attributed to Śaṅkara.	244
379.	Pañcādhikaraṇa, a Sāṅkhya Teacher.	245
380.	Samājāsāstrīya Sandarbhoṇ meṇ Jaina Dharma (Jain Religion in the Context of Sociology). (in Hindi)	245
381.	Jainism in the Age of the Nandas.	246
382.	Jainism before Mahāvīra.	247
383.	A Note on Vedārthasaṁgraha.	248
384.	Deep Sleep Experience : A Probe into its Philosophical Import.	249
385.	Vidyāraṇyā's Doctrine of Vedāntic Solipsism.	249
386.	Bhaktiḥ Sahasra-gītiya (Devotion in Sahasra-gītā). (in Sanskrit)	250
387.	The Social Outlook of Jaṭāsimhanandī.	251
388.	Mahāvīra and Ahimsā.	252
389.	The Jaina Doctrine of Karma and Omniscience.	253
390.	Role of the Nyāya Vaiśeṣikas in Indian Religion and Society.	253
391.	Hindu Rituals in Madurai Country of Medieval Age.	254
392.	A Note on the Keśadivya.	255
393.	The Dark Wood : The Initial Spiritual Crisis in the Divine-Comedy and the Bhagavadgītā.	255
394.	Sun-worship in Andhra Pradesh.	256
395.	Elements of Devotional Mysticism in the Vinayapatrikā, Mainly in the Light of Rāmānujīya Pratipatti.	257
396.	The Jaina Theory of Syādvāda.	258
397.	Bindu and Tantric Iconography.	258
398.	Songs Terrestrial and Celestial : The Four Quarters and the Bhagavadgītā.	259
399.	Brahmottaratattvaratnamālā of Śaṅkara Miśra.	259
400.	Navalakṣaṇā Bhakti in Nārāyaṇīya.	260
401.	Interpretation of a Verse from Vedāntadeśika's Gopālavimśati.	260
402.	The Pañcarātrakṇṭhakoddhāra : A Brief Analysis.	261
403.	Svāmī Dayānanda aur Veda (Svāmī Dayānanda and the Vedas). (in Hindi).	262
404.	Un Terme Technique du Mantraśāstra : Vidarbha (A Technical Term of Mantrasāstra : Vidarbha). (in French).	263

(xv)

405.	The Metaphysical Tenets of Viśiṣṭādvaita.	263
406.	An Introduction to the Study of the Nine Works of Rāmānujācārya	264
407.	Api Mīmāṃsakā Manovaiabhavādinah (Do Mīmāṃsakas Believe Manas as all pervading ?). (in Sanskrit).	265
408.	Prāmāṇyavādasya Tulanātmaka dṛṣṭyā Vicārah (A comparative Study of Prāmāṇyavāda). (in Sanskrit).	265
409.	The Kṛṣṇagītī of Somanātha Miśra —A study.	266
410.	The Aḷvars' Concept of Salvation.	266
411.	Radhakrishnana's Interpretation of the Nature and Status of the Phenomenal World in Śaṅkara's Vedant.	267
412.	Mādhava as a Religious Teacher.	268
413.	Mādhava's Definition of Pramāṇa.	268
414.	On the Meaningfulness of Parables with Special Reference to Hinduism.	269
415.	Gaṇapati in the Domain of Yoga.	270
416.	Epistemology in Sanskrit.	271
417.	Pramāṇasyāguṇatvād Anumānād Artha-niścay Durlabhaḥ (Paurandara-sūtra. PS).	272
418.	Śaivism as Reflected in the Works of Bāṇa.	273
419.	A Propos Āryabhaṭṭa and Lokāyatas.	273
420.	Kaṇāda Āstika or Nāstika ?	274
421.	Religion and Philosophy	275
422.	Darśanamañjari	275
423.	Cārvākvāda of Jaradgavā.	276
424.	Origin and Development of the Idea and Institution of Renunciation in Vedānta.	277
425.	The Evolution of the Concept of Jagannāth as a Deity.	277
426.	On the Annihilating Factor of the Knowledge of Self	278
427.	Advitīyātmanah, Śāstra pramāṇakatvaṁ Svaprakāśakatvaṁ ca (Śāstric authority for the Self-luminous Nature of non-dual Ātman). (in Sanskrit).	279
428.	The Interpretation of the Great Sayings of the Upaniṣads.	280
429.	Aesthetic Emotion—An Analysis.	281
430.	On Mukta, Deliverer and Saviour.	281

SECTION XIII—POSITIVE SCIENCE

283-300

431.	The Method of Integral Solution of Indeterminate Equations of the Type : $By = ax + c$ in Ancient and Medieval India.	283
432.	Calculus in Ancient Hindu Mathematics.	283
433.	Science in the Vedas.	284
434.	Science in Vedas II.	284
435.	A Note on Lunar Months as named on Viṣṇu's Twelve Names.	285

(xvi)

436.	Sine of Eighteen degrees in India up to the Eighteenth Century.	286
437.	Līlāvātī, The Most Popular Work on Ancient Indian Mathematics.	287
438.	On the Gaṇita-Sāra Saṁgaraha of Mahāvīra (c. 850 A.D.)	288
439.	Divergent Sequences Locating Transfinite Sets in Triloka-sāra.	289
440.	Distinct Features of Indian Astronomy up to Āryabhaṭa.	290
441.	Modern Ecology and the Relevance of Sāṅkhya.	290
442.	Binomial Theorem in Hindu Mathematics.	291
443.	The Astronomical Revolution in India about A.D. 400 and its Implications.	292
444.	Season Determination through the Science of Sciatherics in Jaina School of Astronomy.	293
445.	Sources of Jaina Astronomy : A Jaina Canonical Literature.	294
446.	Celestial Omens.	295
447.	Some Mathematical Contributions of Ancient Indian Mathematicians as given in the works of Bhāskarācārya II (12th cent. A.D.).	295
448.	Astronomy in India. — Vedic Period.	295
449.	Scientific Basis of Indian Astrology.	296
450.	Āryabhaṭa and the Revision of Planetary Parameters in the Astronomical Tradition of Kerala.	297
451.	Re-Assessment of the Date of Nīścalakara and Related Authors.	297
452.	The Treatment of Fallacies in Caraka Saṁhitā.	298
453.	On Śrīpati's (c. 1039) Lzwws of Signs; Also His concept of Imaginary Numbers (Siddhānta Śekhara xiv 3-5 also iii, 28).	299
454.	Terminological Studies of Selected Plant names of Kṛṣiparāsara.	300

SECTION XIV—SOCIAL AND ECONOMIC INSTITUTIONS

301-006

455.	Veda meṁ Samāj Śabda kī Udbhāvanā (The Origin of the Word Samāj in the Veda). (in Hindi).	301
456.	A Few Brāhmaṇa Families of Ancient Orissa.	301
457.	Pour une Problematique Nouvelle des Religions Indiennes Anciennes. (For a Problematic news in Ancient Indian religions). (in French)	302
458.	Status and Obligations Feudatories in Early Medieval India.	302
459.	Socio Economic Role of Temple in Mediaeval Karnatakas.	302

(xvii)

460. Exposition on Puruṣārtha in the Dharmasūtras and Smṛtis.	303
461. Les cpāp Ou Codes De Condui Te Khmers (The Cpāp Code of Conduct). (in French).	303
462. Dowry System in Ancient India.	304
463. Brāhmaṇa Widows and Suttee.	304
464. The Orient of Jātas.	305
465. Dāna and Dakṣiṇā as Forms of Exchange.	305
466. Foreign Invasion in Ancient India : Impact on the Life of Women.	306

SECTION XV—VEDIC STUDIES**307-36**

467. The Goddess Earth in the Ṛgveda.	307
468. Vedic "Aja" in the Indus Valley.	308
469. Veda meṇ Samāja śabda kī Udbhāvanā (the Origin of the Word Samāja in the Veda). (in Hindi)	308
470. Trayī aur Veda Catuṣṭaya (Trayī and the Four Vedas). (in Hindi)	309
471. A Symbolic Interpretation of the Aśvamedha and its Mantras.	310
472. A Comparative Study of the Atharva Vedic & Indo-European Occult Practices.	310
473. The Authenticity of a few Paipplāda Readings.	311
474. Cosmogony and Rituo-Philosophical Integrity in the Atharvaveda.	312
475. Vedic Anuṣṭhu and Anuṣṭh(u)yā.	312
476. Vedic Dhāvayat 'To Drive'.	313
477. Hebrews and Vedic Aryans : A Note.	313
478. The Vedic Mithuna (Concept and Practice).	314
479. The Caitya Yajña.	315
480. Autovertism from the Ṛgveda.	315
481. Bhāratīya Mūrtikalā kā Udgama; (Ṛgveda : The Source of the Image Worship in India). (in Hindi)	316
482. The Mysterious Steps of Ṛgvedic Viṣṇu.	317
483. Sūrya : Prāgvaidika Āryoṇ kā Mūla Devatā (Sūrya : Principal God of the Pre-Vedic Aryans). (in Hindi)	317
484. The Moon in the Vedic Literature.	318
485. Avalokanīyāni in Tamil Guise : The Ācārakkovai.	318
486. Yāsk's Nirukta and Uṇādi Sūtra.	319
487. Gonāmika (Mait. Sam. IV 2) An Ancient Text on Cattle keeping	320
488. Some Terms in Vedic Language Indicating Age of Cattle.	321
489. Science in the Vedas.	322
490. Dayānanda-Bhāṣya ke Katipaya Nirvacana aur Artha (Some Derivations and Meanings in the Commentary of Dayānanda of the Veda). (in Hindi).	322

(xviii)

491.	Vaidika Bhāṣā kī Parkṛti (The Nature of Vaidika Language). (in Hindi).	323
492.	Ṛgvedic Rudra : An Extremely Unsocial and Non Cooperating God.	323
493.	Inadequacies in the Current Formulation of Rules for the Cerebralization of the dentals in the Ṛgveda.	324
494.	Stages in the Composition of the Ṛgveda Padapāṭha.	324
495.	Arising out of Śākalya's use of Iti after Rodasī in the Padapāṭha of Ṛgveda I. 167.4 and X. 92.11.	325
496.	Ambhṛṇī.	326
497.	Kamma and Milinda-pañha.	326
498.	Puṣṭi Māvat.	327
499.	Indian Views of Theological Statements.	327
500.	Vedoṅ meṅ Ahimsā (non violence in Vedas). (in Hindi).	328
501.	Ātharvanic Practice with Roots of Plants (Mūla Karmans or Mūla-kriyās).	329
502.	Some Darśapūrṇamāsa Rites in Śatapatha Brāhmaṇa and in the Kāty, SS.	329
503.	The Prohibitive use of Nā in Lieu of Mā with the Augmentless Aorist in the Ṛgveda.	330
504.	Harappan and Ṛgvedic Inter-relations.	331
505.	Problem of Extricating the Real from the Mythical in the Ṛgveda.	332
506.	The Muṇḍaka Upaniṣad Reconsidered.	333
507.	Purāṇam Vedaḥ (Purāṇa is Veda). (in Sanskrit)	333
508.	Studies in the Systematics of Vedic Stylistics.	333
509.	Vaidika-saṁhitāsu Haṁsa-śabdaḥ (The Word Haṁsa in the Saṁhitās of Veda). (in Sanskrit)	335
510.	The Interpretation of the Great Sayings of the Upaniṣads	335
511.	A Glimpse of Indo Iranian Plural in Vedic Varuṇaiḥ.	335
512.	Daftari on Bṛhadāraṇyakopaniṣad IV.4 9.	336

TITLE OF DOCTORAL THESES 337-60

RESEARCH INSTITUTIONS IN INDIA 361

REVIEWS 362-67

(xx)

- Darian, Steven—213 [328]
 Das, D.R.—25, 224 [30, 343]
 Das, Ganesh Prasad—241 [372]
 Dasgupta, Kalyan Kumar—78 [107]
 Dass, A.C.—160, 316, 317 [248, 481-483]
 Datta, K.S.R.—241 [373]
 Davane, G.V.—318 [484]
 Dave, S.K.—60 [75]
 Derrett, J. Duncan M.—318 [485]
 Desai, P.B. 79 [108]
 Desai, Z.A.—79 [109]
 Dhal, U.N.—60, 61 [76, 77]
 Dhavalikar, M.K.—4, 5, 127 [5, 6, 194]
 Diksit, S.K.—80 [110]
 Divatia, S.H.—242 [374]
 Dravida, V.V.—161 [249]
 Duquenne, Robert, 225 [344]
 Durga, S.A.K.—161 [250]
 Dutt, Nomita—319 [486]
 Dvivedi, Ayodhya Prasada—162, 163 [251, 252]
 Dvivedi, Dasaratha—163 [253]
 Dvivedi, Kailash Nath—164, 165 [254, 257]
 Dvivedi, Revaprasad—166, 167 [258-260]
 Ekambaranathan, A.—25 [31]
 Filliozat, V.—121 [183]
 Fussuman, G.—302 [457]
 Gai, G.S.—81 [111]
 Gandhe, Vasudha—320, 321 [487, 488]
 Gangadhar, N.—62, 242 [78, 375]
 Ganganand—283 [432]
 Gannon, Garland and Pandey, Siddheshwar—157 [245]
 Geeth—168 [261]
 Gelara, Mahaviraraja—243 [376]
 Ghosal, S.N.—168 [262]
 Gokhale, Shobhana—81 [112]
 Goldman, Robert P.—63 [79]
 Gopal, Krishana Kanti—302 [458]
 Goswami, Nipa—170 [263]
 Goyal, S.C.—284, 285, 321 [433, 434, 489]
 Gupta, Anand Swarup—63, 244, 286 [80, 377, 435]
 Gupta, Dharmendra Kumar—170 [264, 265]
 Gupta, M.N.—82 [113]
 Gupta, P.L.—6, 82-84, 136 [7, 114-116, 209]
 Gupta, Rita—225 [345]
 Gupta, R.C.—286, 287 [436, 437]
 Gupta, S.K.—322, 323 [490, 491]
 Gurukkal, P.M.—85 [117]
 Gurumurthy, S.—7, 85 [8, 118]
 Gururafachar, S.—26, 302 [32, 459]
 Gussner, Robert E.—244 [378]
 Gutschow, Niel 7 [9]
 Habito, Ruben, L.F.—226 [346]
 Handa, Devendra—85, 86, 121 [119-121, 184, 185]
 Hazra, R.C.—323 [492]
 Hejib, Alakand Sharma, Arvind—324, 330 [493, 503]
 Herrning, Herbert—171 [266]
 Honda, Megumu—245 [379]
 Hussain, M.K.—87 [122]
 Igarashi, Myoho—226 [347]
 Jacques, Claude—87 [123]
 Jain, Balchandra—87-90 [124-132]
 Jain, B.S.—288 [438]
 Jain, Gokulacandra—245 [380]
 Jain, Jyoti Prasad—246 [381]
 Jain, Kailash Chandra—247 [382]
 Jain, L.C.—289, 200 [439, 440]
 Jain, Pravinachandra—172 [267]
 Jain, Priyamvada—27 [33]
 Jain, Rameshchand—63, 173 [81, 268]
 Jain, Usha—91 [133]
 Jain, A.N. 303 [460]
 Janwar, Miss Gita—248 [583]
 Jash, Pranabananda—27 [34]
 Javadekar, A.G.—290 [441]
 Javaliya, Brajamohana—122 [186]

- Jenner, Madeleine -64 [82]
 Jenner, Philip N. and
 Pou Saveros -303 [461]
 Jha, Ganganand Singh -291 [442]
 Jha, Saksheshwar-146 [226]
 Jha, V.D. - 28 [35]
 Jha, V.N.-147, 324 [227, 494]
 Jog, K.P.-325 [495]
 John, T.K. - 249 [384]
 Joshi, J.R.-326 [496]
 Joshi, M.C.-7, 214 [10, 329]
 Joshi, V.B.-249 [385]
 Kala, Jayantika-29 [36]
 Kaliya, Ashok Kumar-173, 250
 [269, 386]
 Kamble, B.R.-174 [270]
 Kamimura, Katsuhiko -227 [348]
 Kansara, N.M.-175 [271]
 Kantawala, S.G.-176 [272]
 Kashalikar, Madhav J.-251 [387]
 Kasinathan, N.-91, 214
 [134, 330]
 Katare, Sant Lal-127 [195]
 Katsura, Shorju-227 [349]
 Katti, Madhava N.-92 [135]
 Kesharwani, S.N.-30 [37]
 Kothari, D.S.-252 [388]
 Kothari, Z.V.-253 [389]
 Kotraiah, C.T.M.-92 [136]
 Krishan, Y.-253, 292 [390, 443]
 Krishna Kumar-93 [137]
 Kulkarani, V.M.-176 [273]
 Kulshreshtha, R.B.-176 [274]
 Kumar, S.S.-254 [391]
 Kuzmina, E.E.-9 [11]
 Lahiri, A.N.-94, 136 [138, 139,
 210]
 Lahiri, Bela-95 [140]
 Lariviere, Richard W. -255 [392]
 Lath, Mukund-96 [141]
 Levitt, Stephan Hillyer-64 [83]
 Lida, Shotaro - 227 [350]
 Lishk, Sajjan Singh and
 Sharma, S.D. -293, 294 [444, 445]
 Lockwood, Michael and
 Bhat A. Vishnu-97 [142]
 Loir, Par Henri Chambert-65
 [84]
 Lokesh Chandra-177 [275]
 Maan Singh--178, 179 [276-278]
 Malagi, R.A.-255 [393]
 Mallnann, Marie Thérèse-228
 [351]
 Mandal, Bankim Chandra -128,
 180 [196, 279]
 Mangalam, S.J.-256 [394]
 Mate, M.S.-31 [38]
 Matsunami, Y.-65 [85]
 Mc Dermott, James P.-326
 [497]
 Mc Gregor, R.S.-180 [280]
 Mehta, Mahesh - 66 [86]
 Mirashi, V.V.--123, 129, 130 [187,
 197, 198]
 Mishra, H.R.-181 [281]
 Mishra, Lakshaman Prasad-257
 [395]
 Mishra, Madhusudan-148 [228]
 Mishra, R.N.-31, 258 [39, 396]
 Misra, V.D. and Misra B.B. - 9
 [12]
 Mitra, Manjula-182 [282]
 Modak, B.R.-295 [446]
 Moghe, S.G.-67, 148, 183 [87,
 229, 283]
 Mudiyanse, Nandasena-32 [40]
 Mukerji, R.N.-32, 258 [41, 397]
 Mukherjee, B.N.-97-99 [143-146]
 Mukhopadhyaya, Visvanatha-
 124, 184 [188, 285]
 Murthy, Krishna K.-33, 184 [42,
 43, 284]
 Murthy, S.S. Ramachandra-131
 [199]
 Nahta, Agar Chand-186, 214
 [287, 331]
 Naik, M.K.-259 [398]
 Nair, P.K. Sasidharan-259 [399]
 Nalini, M.V.-260 [400]
 Nandi, T.S.-186, 187 [288, 289]
 Narasimhacharya, M.-260, 261
 [401, 402]

- Nath, R.—34 [44]
 Nattier, Janice J. and Prebish, Charles S.—228 [352]
 Navathe, P.D.—327 [498]
 Nayar, Balkrishna K.—136, 137 [211, 212]
 Nema, Srirama—35 [45]
 Nigam, L.S.—99 [147]
 Nigam, R.C.—141 [220]
 Nigam, Sasibala—262 [403]
 Nipanikar, R.P.—187 [290]
 Nisar, Ahmed—100, 101 [148, 149]
 Niyogi, Pushpa—35, 229 [46, 353]
 Oskai, Aliko—229 [354]
 Padigar, Shrinivas—37 [47]
 Padox, A—263 [404]
 Pai, G.K.—188 [291]
 Panchal, Govardhan—189 [292]
 Pandey, A.N.—190 [293]
 Pandey, Ramajiyavana—191 [294]
 Pandey, Sangam Lal—327 [499]
 Pandey, Syama Kumar—10, 37 [13, 48]
 Pandey, V.C.—102 [150]
 Pandit, Sneha—192 [295]
 Pankaj, Night Queen—131, 215 [200, 332]
 Paraddi, Malika Rajuna—193 [296]
 Parasuram, A.N.—193 [297]
 Pardini, Adoardo—11 [14]
 Parekh, V.S.—38 [49]
 Parimoo, Ratan—39 [50]
 Pas, Julian F.—230 [355]
 Pathak, Haldhar—103, 104 [151-152, 153]
 Patyal, H.C.—328, 329 [500, 501]
 Phogat, Silak Ram—124 [189]
 Pokharan, Prem Lata—104, 105 [154, 155]
 Pou, Saveros and Philip, N.Jenner—105, 216, 230 [156, 333, 356]
 Punia, Dharampal Singh—304 [462]
 Purohita, Sohan Krishna—105 [157]
 Ragbavan, V.K.S.N.—263, 264 [405, 406]
 Raghunathacharya, S.B.—265 [407]
 Rai, Ganga Sagar—67 [88]
 Raja, K.K. and Geetha—194, 195 [298, 299]
 Ram Behari and Jain, B.S.—295 [447]
 Ram, Gopal—195 [300]
 Ramamurthy, K.S.—185 [286]
 Ramanujatachanya, N.S.—265 [408]
 Ramaswami, N.S.—41 [51]
 Ramesh, K.V.—106 [158]
 Rande, H.G.—329 [502]
 Rao, Manjusri—41, 42 [52, 53]
 Rao, Nagswara G.—216 [334]
 Raphael, R.—42 [54]
 Ratha, Banmali—266 [409]
 Raya, Upendranath—68 [89]
 Reddiar, N.S.—266 [410]
 Reval, C.V.—267 [411]
 Rishabhchandra, K.—196 [301]
 Rohrn, Klaus—197 [302]
 Roth, Gustav—197 [303]
 Sadhu Ram—44, 107, 132 [55, 159, 201]
 Sahai, Sachchidanand—137 [213]
 Sahal, Sachchidanand—69 [90]
 Samal, J.K.—217 [335]
 Sankalia, H.D.—12 [15]
 Sankarnarayana, S.—107 [160]
 Sarma, Akkaraju—132 [202]
 Sarma, K.V.—295, 297 [448-451]
 Sastri, P.V.P.—108 [161]
 Sasiri, T.V.G.—125, 133 [190-203]
 Sastri, V.H. Subrahmanyam—198 [304]
 Sastri, Vaikunthanath—69 [91]
 Satya Vrat—198 [305]
 Shaffer, Jim G. and Hoffman, Michael—13 [16]
 Shah, K.K.—44 [56]
 Shah, U.P.—45 [57]
 Shanbhag, D.N.—268 [412, 413]

111880

- Sharma, Arvind—70, 139, 269, 304, 330 [92, 215, 414, 463, 503]
 Sharma, Buddhadeva—199 [306]
 Sharma, B.N.—45, 48 [58-60]
 Sharma, B.R.—270 [415]
 Sharma, D.D.—200, 201 [307, 308]
 Sharma, J.K.—142 [221]
 Sharma, Jawahar Lal 70 [93]
 Sharan, Mahesh Kumar—138 [214]
 Sharma, Murarilal - 201 [309]
 Sharma, P.V.—218 [336]
 Sharma, R.K.—49 [61]
 Sharma, R.S.—14 [17]
 Sharma, Sudarshan Kumar—202, 305 [310, 464]
 Shastri, A.D. - 148 [230]
 Shastri, Ajya Mitra—108-110, 134, 143, 219 [162-166, 204, 222, 337]
 Shastri, Bal - 203 [311]
 Shastri, C.A. Padmanabh—49 [62]
 Shastri, D.N.—271 [416]
 Shastri, P.U. 204 [312]
 Shendge, Malti—331 [504]
 Shrimali, K.M.—111 [167]
 Shrivastavya, Sant Narayana—298 [452]
 Siddiqui, A.H.—111 [168]
 Singh, Jai Prakash—112 [169, 170]
 Singh, Sarjug Prasad—113 [171]
 Singh, Satya Prakash—332 [505]
 Sinha, Kripa Nath—299 [453]
 Sircar, D.C.—114 [172]
 Smith R. Morton—333 [506]
 Sok, Khin P. - 114, 140 [173, 216]
 Solomon, E.A.—272 [417]
 Somani, Ram Vallabh 50 [63]
 Sompura, Kantilal F.—50 [64]
 Srivastava, A.L. 115 [174]
 Srivastava, K.M.—12 [191]
 Stache, Rosen, Valentina—205 [313]
 Stacul, Giorgio—15-17 [18-20]
 Sternbach, Ludwik,—205 [314]
 Sullere, S.K.—51 [65]
 Sundaram, C.S.—70, 115, 273 [94, 175, 418]
 Suraj Bhan - 18 [21]
 Swadesh Morris—140, 149 [217, 231]
 Tagare, G.V. - 206, 273 [315, 419]
 Tarafdar, M.R.—51 [66]
 Thakur, Anant Lal—274, 275 [420, 427]
 Thakur, Umakant—126 [192]
 Thakur, Upendra 116 [176]
 Thakur, Vijay Kumar, 134 [205]
 Thangswami, R.—275 [422]
 Thapar, Romila, 305 [465]
 Thapliyal, U.P.—306 [466]
 Thite, Ganesh - 276 [423]
 Tiwari, K.B. and Pathak, H.—104 [153]
 Tiwari, Kapil N. 277 [424]
 Tokiwa, Gishin—231 [358]
 Tripathi, G.C.—277 [425]
 Tripathi, Jayasankar—206 [316]
 Tripathi, L.K.—52 [67]
 Tripathi, Radhavallabha—207 [317]
 Tripathi, Ram Narayan—208 [318]
 Tripathi, Ravinandana—208 [319]
 Tripathi, S.—117 [177]
 Trivedi, Chandra Bhushan and Jain, Balchandra - 117 [178]
 Trivedi, H.V. and Bhatt, S.K. - 118 [179]
 Turrel, V. Wylie—135 [206]
 Upadhyaya, Ramji - 208 [320]
 Vajpeyi, R.—143, 220 [223, 338]
 Valdetaro, C.—118 [180]
 Varma, Ananta—71, 333 [95, 507]
 Vashishtha, Neelima—53 [68]
 Vatsyayan, Kapila—54, 220 [69, 339]
 Vedalankara, Ramananda—335 [509]
 Veezhinathan, N.—278-280, 335 [426-428, 510]
 Venkatacharya, T.—209 [321]
 Veradi, Giovanni—20 [22]

(xxiv)

Verma, O.P.—135, 144 [207, 224]	Wadhwani, Yashodhara K.—336
Verma, Siddheshwar — 140,333,	[512]
335 [218, 508, 511]	Wajtilla, G.—300 [454]
Vijayan, K.—281 [429]	Yajan —149 [232]
Vinaya Kumar—221 [340]	Yamaguchi, Esho —231, 281, [258
Virkar, P.N.—210 [322]	430]

Journals Consulted for Abridgment

N.B. :—*Journals for utilised abridgment for this issue.

AA	Artibus Asiae, Ascona (Switzerland)	English
*AAIHSR	Adhyayana-Anusandhāna, Institute of Higher Studies and Research, Bāpū Nagar, Jaipur	Hindi
AAn.	American Anthropologist, Washington	English
AArc.	Acta Archaeologica, Budapest	English
AAs.	Acta Asiatica, Tokyo	Bi-lingual
*ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona	English
Ad.	Adab, Kabul (Afghanistan)	Bi-lingual
Adv.	Advent, Pondicherry	English
Æ	Annee Epiographique, Paris (France)	French
Afg.	Afghanistan, Kabul (Afghanistan)	English
AFIB	Anjomen e Farhang e Iran e Bastan Tehran (Iran)	Bi-lingual
AFS	Asian and African Studies	English
*AI	Ancient India, Bulletin of the Archæological Survey of India, New Delhi	English
AIS	Assam Information, Shillong	Hindi
*AJ	Antiquaries Journal, London	English
AJA	American Journal of Archæology	English
*AJL	Ajasra, Lucknow	Sanskrit
*AJP	Australian Journal of Philosophy	English
Alo.	Alocana, Delhi	Hindi
*AM	Asia Major, London	English
*AMB	Astrological Magazine, Bangalore	English
*Ami.	Amity, Bombay	English
An.	Anthropologist, Delhi	Bi-lingual
*Ana.	Anandavana	Marathi
*Ane.	Anekant, Delhi	Hindi
*Ant.	Antiquity, Cambridge	Bi-lingual
Anv.	Anveṣaṇā, Research Journal of L.B. Shastri Kendriya Sanskrit Vidyapeetha, New Delhi	Hindi
Anu.	Anvikṣa, Jadavpur University, Calcutta	Bi-lingual
AO	Archiv Orientalni, Praha (Czechoslovakia)	Multi-lingual
AOB	Acta Orientalia, Budapest	Bi-lingual
*AOC	Acta Orientalia, Copenhagen	English
*AORM	Annals of Oriental Research, University of Madras, Madras	Multi-lingual

*AP	Aryan Path, Bombay	English
APak.	Ancient Pakistan	English
APh.	Acta Philologica Scandinavia, Copenhagen	English
*APQ	American Philosophical Quarterly, Pennsylvania	Bi-lingual
*AQ	Art Quarterly, Michigan (U.S.A.)	English
AQG	Assam Quarterly, Gauhati	English
Ar.A	Arts Asiatique, Paris	English
ARB	Asiatic Research Bulletin, Seoul (South Korea)	English
Arc.	Archæology, New York	English
Arc. J	Archæological Journal, London	English
Arc. R	Archæological Reports, London	English
Aryana	Aryana, Kabul (Afghanistan)	Persian
*As.B	Asian Studies, Bombay	English
ASEA	Asiatische Studien Etudes Asi-iques; Bern (Switzerland)	Bi-lingual
*ASK	Abhinava, Surabharati, Kanpur	Sanskrit
ASP	Asian Studies, Quezon City (Philippines)	English
As. R.	Asian Review, London	English
*AUJR	Agra University Journal of Research, Agra	Bi-lingual
*BAHA	Bulletin of Ancient History and Archæology, University of Sagar, Sagar	English
3AICE	Bulletin of Sri Aurobindo International Centre of Education, Pondicherry	English
BASI	Bulletin of the Anthropological Survey of India, Calcutta	English
BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A.)	English
BASPR	Bulletin of the American School of Pre- Historic Research, Harvard	English
BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda	English
*BCGV	Bulletin of the Chunnilal Gandhi Vidya Bhavan, Surat	Bi-lingual
BDAC	Bibliographa D' Archæology Classical, Rome	French
*BDCRI	Bulletin of the Deccan College Research Institute, Poona	Bi-lingual
BDHM	Bulletin of the Department of History of Medicine, Hyderabad	English
*BEFEO	Bulletin de L' Ecole Francaise D' Extreme Orient, Paris (France)	French
Ber.	Berytus, Copenhagen	English
Bha.	Bharti, Varanasi	English
Bhm.	Bhārata Manisha, Varanasi	English

(xxvii)

Bh. V	Bharatvarsh, Calcutta	Bengali
BIA	Bulletin of the Institute of Archæology, London	English
BI (E) S	Bulletin of the Institute of Post-Graduate (Evening) Studies, Delhi	Bi-lingual
BIHR	Bulletin of the Institute of Historical Research, London	Multi-lingual
*BIMB	Boletim do Instituto Menezes Braganca, Bastora—Goa.	French
*BISM	Bhārata Itihāsa Samśodhaka Maṇḍala Traimasika.	Marathi
*BITC	Bulletin of the Institute of Traditional Culture, Madras	English
*BJ	Bhavan's Journal, Bombay	English
BJA	The British Journal of Aesthetics, London	English
BM	Burlington Magazine, London	English
*BMA	Bulletin of Museums & Archaeology, U.P.	English
BMQ	British Museum Quarterly, London	English
BO	Bibliotheca Orientalis, Leiden	Bi-lingual
BOML	Bulletin of the Government Oriental Manuscript Library, Madras	Bi-lingual
BP	Bibliographie De La Philosophie, Paris (France)	Multi-lingual
*BPP	Bengal Past and Present, Calcutta	English
BPSC	Bulletin of the Philological Society of Calcutta, Calcutta	English
*BPWM	Bulletin of the Prince of Wales Museum of Western India, Bombay	English
BRA	Bulletin Vanhet Rijks Museum, Amsterdam (Netherlands)	Dutch
*Br. V	Brahma Vidya, Adyar (Madras)	English
*BRMIC	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta	English
*BS	Bharatiya Sahitya, Agra	Hindi
BSEI	Bulletin De La Societe des Etudes Indochinoises, Saigon	French
BSL	Bulletin De La Societe de Linguistic De Paris, Paris	French
*BSOAS	Bulletin of the School of Oriental and African Studies, London	English
*BSSS	Bhārati-Śodh sārā-Saṁgraha, Jaipur	Hindi
BT	Bulletin of Tibetology	English
BTLV	Bijdragen Tot Detaal Lan-En Volkenkund, The Hague	Dutch
Bu.	Buddhist, Colombo (Ceylon)	English
*BV	Bharatiya Vidya. Bombay	English

(xxviii)

*CAJ	Central Asiatic Journal, The Hague (Netherlands)	Bi-lingual
CAR	Central Asian Review, London	English
CC	Chinese Culture, Taiwan, China	English
CF	Cultural Forum, New Delhi	English
Cons.	Conspectus, New Delhi	English
CQ	China Quarterly, London	English
CR	Calcutta Review, Calcutta	English
CRB	Commentaar Van hugo de Groot op de Lex Romana Burgundio-num, Amsterdam (Netherlands)	Dutch
CSSH	Comparative Studies in Society and History, The Hague.	English
CT	Ceylon Today, Colombo	English
CUAHS	Calcutta University Department of Ancient Indian History and Culture, Souvenir, Calcutta	English
*DI	Darshan International, Moradabad	English
*DT	Darshanika, Traimasika, Faridcot	English
DUS	Dacca University Studies, Dacca	English
*EA	Eastern Anthropologist, Lucknow	English
EACS	East Asian Culture Studies, Tokyo	English
*EI	Epigraphia Indica, Delhi	English
EO	Ethical Outlook, California	English
EPh.	Etudes Philosophiques, Paris	French
Et.	Ethics, Chicago	English
ETC	E.C.T., California (U.S.A.)	English
Eth.	Ethnos, Stockholm (Sweden)	English
EV	Epigraphika Vostoka, Moscow	Russian
*EW	East and West, Rome (Italy)	English
Exp.	Expedition, Philadelphia (U.S.A.)	English
FA	France-Asia, Tokyo	Bi-lingual
FL	Folkore, Calcutta	English
FMJ	Federation Museum Journal. Kuala Lampur (Malaysia)	English
GA	Gazette Des Beaux-Arts, Paris	Bi-lingual
Gav.	Gaveshana, Moradabad	Hindi
Gav. A	Gaveshana, Agra	Hindi
GCFI	Giornale Critica della Filosofia Italiana, Italian (Italy)	English
*GI	Glory of India. A quaterly on Indology, Delhi	English
GK	Gengo Kenkyu, Tokyo	Bi-lingual
HD	Hinduism	English
Hib	Hibbert, London	English
HGST	Hiraga Genna riet Son Temps, Paris	French

(xxix)

Hind.	Hindustani Traimasika, Allahabad	Hindi
*HJAS	Harward Journal of Asiatic Studies, Harward	English
*HR	History of Religion, Chicago (U.S.A.)	English
HS	Historickz, Sbornik, Prague	Czech
HTR	Harvard Theological Review, Massachusetts (U.S.A.)	English
Hum.	Humanist, Ohio (U.S.A.)	English
*IA	Indian Antiquary, Bombay	English
IAC	Indo-Asian Culture, New Delhi	English
IArc.	Indian Archives, New Delhi	English
IAS	Indo-Asia, Stuttgart (W. Germany)	German
IC	Islamic Culture, Hyderabad	English
*IH	Indian Horizons, New Delhi	English
Ihs.	Ihsr.	English
IHQ	Indian Historical Quarterly, Calcutta	English
*II	Indo-Iranica, Calcutta	Bi-lingual
*IIJ	Indo-Iranian Journal, The Hague	Bi-lingual
*IJDL	International Journal of Dravidian Linguistics	English
*IJHS	Indian Journal of History of Science, New Delhi	English
*IJL	Indian Journal of Linguistics, Calcutta	English
IJP	Indian Journal of Parapsychology, Jaipur	English
*IL	Indian Literature, New Delhi	English
*ILn.	Indian Linguistics, Poona	English
*IMB	Indian Museum Bulletin, Calcutta	English
IMJ	Indian Music Journal	English
IMR	Indian Museum Review, Delhi	English
*Ind.	Indica, Calcutta	English
Inq.	Inquiry, Oslo (Norway)	English
ION	Instituto Orientaie Di Napoli, Roma	Bi-lingual
IPC	Indian Philosophy and Culture, Vrindaban	English
IPQ	International Philosophical Quarterly, New York	English
*IPQP	Indian Philosophical Quarterly, Poona	English
IQ	Indian Quarterly, Delhi	English
IR	The Islamic Review, London	English
Iraq.	Iraq, London	English
IRev.	Indian Review	English
*IS	Indian Studies : Past and Present, Calcutta	English
JIT	Journal of Itihas, Andhra Pradesh, State Archives, Hyderabad	English
*JA	Journal Asiatique, Paris (France)	French
*JAIH	Journal of Ancient Indian History, Calcutta University, Calcutta	English

(xxx)

JAHRS	Journal of the Andhra Historical Research Society, Rajamundry	Bi-lingual
*JAINS	The Journal of Academy of Indore. (Indian Numismatics and Sigillography)	English
*JAnt. JSB	Jaina Antiquary-Jaina Siddhanta Bhaskar, Arrah (Bihar)	Bi-lingual
*JAOS	Journal of the American Oriental Society, New Haven (U.S.A.)	English
JAP	Journal of Analytical Psychology, London	English
*JARS	Journal of the Assam Research Society, Gauhati	English
JAS	Journal of the Asian Studies, Michigan (U.S.A.)	English
*JASB	Journal of the Asiatic Society, Bombay	English
*JASC	Journal of the Asiatic Society, Calcutta	English
JASK	Journal of the Asiatic Society Seoul, (S. Korea)	English
*JASOB	Journal of the Asiatic Society of Bangladesh, Dacca	English
JASP	Journal of the Asiatic Society of Pakistan, Dacca	English
JAU	Journal of the Annamalai University, Annamalainagar	Bi-lingual
JBHS	Journal of the Bombay Historical Society, Bombay	English
JBRs	Journal of the Burma Research Society, Rangoon	English
*JBRSP	The Journal of the Bihar Research Society, Patna	English
*JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo	English
JDHB	Journal of the Department of Humanities, University of Burdwan	English
*JDS	Journal of the Department of Sanskrit, Delhi	Bi-lingual
JEAS	Journal of the East Asiatic Studies, Manila (Philippines)	English
*JESHO	Journal of the Economic and Social History of the Orient, Leiden	English
*JGJKSV	Journal of the Ganga Nath Jha Kendriya Skt. Vidyapeeth, Allahabad	English
JGRS	Journal of the Gujarat Research Society, Bombay	Bi-lingual
*JHR	Journal of Historical Research, Ranchi	English
*JHS	Journal of the Haryana Studies, Kurukshetra	Bi-lingual
JIAP	Journal of Indian Academy of Philosophy, Calcutta	Bi-lingual

(xxxi)

*JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan)	Bi-lingual
*JIH	Journal of Indian History, Trivandrum	English
*JIJ	Jinjñāsā : Journal of the History of Ideas and Culture, Jaipur.	English
*JIMAI	Journal of Indian Museum Association of India, Bombay	English
*JIP	Journal of Indian Philosophy	English
JJVB	Journal of the Jain Vishva Bharati, Ladanu, (Rajasthan)	Bi-lingual
*JKer.U	Journal of the Kerala University Oriental Mss. Library, Trivandrum	Bi-lingual
JKS	Journal of Kerala Studies University of Kerala, Trivandrum	English
*JKU	Journal of the Karnatak University, Dharwad	English
*JMA	Journal of the Music Academy, Madras	English
JMBRAS	Journal of the Malaysian Branch of Royal Asiatic Society, London	English
*JMSB	Journal of the Maharaj Sayaji Rao University of Baroda, Baroda	English
Jña.	Jñāneśvara	Marathi
JNAA	Journal of the National Academy of Administration, Mussorie	Bi-lingual
*JNSI	Journal of Numismatic Society of India Varanasi	English
*JOIB	Journal of Oriental Institute, Baroda	English
*JORM	Journal of Oriental Research, Madras	English
*JOS	Journal of Oriental Studies	English
JOU	Journal of Osmania University, Hyderabad	English
JP	Journal of Philosophy, New York	English
*JPHS	Journal of the Pakistan Historical Society, Karachi	English
JPR	Journal of Philosophical Review, New York	English
JPS	Journal of Polynesian Society, Willington (New-Zealand)	English
JPSJ	Journal of Philosophical Studies, Kyoto (Japan)	English
JR	Journal of Religion, Chicago	English
JRAS	Journal of Royal Asiatic Society of Great Britain and Ireland, London	English
JRCAS	Journal of Royal Central Asian Society, London	English
*JRS	Journal of Religious Studies, Guru Gobind Singh Department, Punjabi University, Patiala	English
JRU	Journal of Ranchi University, Ranchi	English

(xxxii)

*JSAOU	The Journal of Sanskrit Academy, Osmania University, Hyderabad	English
JSEAH	Journal of the South-East-Asian History, Singapore	English
JSNDT	Journal of the Shrimati Nathibai Damodar, Thachersey	English
*JSS	Journal of the Siam Society, Bangkok (Thailand)	English
*JSSS	Journal of South Seas Society, Singapore	Bi-lingual
*JSU	Journal of the Shivaji University, Kolhapur	English
*JTS	Journal of Tamil Studies, Madras	Multi-lingual
*JTSL	Journal of Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Madras	Multi-lingual
*JUB	Journal of the University of Bombay, Bombay	English
*JUG	Journal of the University of Gauhati, Gauhati	English
*JUP	Journal of the University of Poona, Poona	English
JWH	Journal of the World History, Paris	English
JYI	Journal of the Yoga Institute, Bombay	English
Kad.	Kadambani, New Delhi	Hindi
KHR	Karnatak Historical Review, Karnatak	English
KJ	Korea Journal, Seoul	English
*KJIRSA	Kosal Journal of the Indian Research Society of Avadh.	Bi-lingual
KK	Kāmpila Kalpa, Saugar University, Sagar	Bi-lingual
*KN	Kala Nidhi, Varanasi	English
KNSAG	Koninklijk Neederlandsch Aadrikskunding Genootschap, Amsterdam (Netherlands)	Dutch
KS	Kant Studien, Koln (Germany)	German
KSDP	Kratkie Soobshchemya O Dokladakh Polevikh Issledo-vaniykh Instituta Arkheologii, Moscow	Russian
*KSK	Kala Saurabh, Kharragarh	Bi-lingual
KSP	Kannada Sahitya Parishat Patrika, Bangalore	Kannada
*KuRJ	Kurukshetra University Research Journal	Bi-lingual
Lan.	Language Texas.	English
LD	Light of Dhamma, Rangoon.	English
LEW	Literature East and West, New Paltz (N.Y.)	English

(xxxiii)

*LK	Lalit Kala, New Delhi	English
Lin.	Lingua, Amsterdam (Holland)	English
LSEWFAP	Le' Spraek Ende Woord-Book De Frederick De Moutman, Paris	French
LTP	Less Etudes Philophique	French
Mad.	Madhyama, Allahabad	Hindi
Man.	Man, London	English
*Marg.	Marg, Bombay	English
*MB	Madhya Bharati, Jabalpur	English
*Mb.	Madhya Bharati Sagar University, Sagar	Hindi
*MBB	Museum Bulletin, Baroda	English
*MBH	Maru Bharati, Pilani	Hindi
MBo.	Maha Bodhi, Calcutta	English
*ME	The Mathematics Education and Research Sewan (Bihar)	English
Med.	Medha, Raipur	Hindi
Metta.	Metta Kensington (Australia)	English
MFAB	Museum of Fine Arts Bulletin, Bosten	English
*MFEA	Museum for Eastern Antiquities, Stockholm (Swedn)	English
Mirh.	Mirh	Persian
Mind.	Mind, Oxford (England)	English
*MI	Man in India, Ranchi	English
MIOC	Memories of the Institute for Oriental Culture, Tokyo	English
MIP	Mother India, Pondicherry	English
*MO	Mysore Orientalist, Mysore	Bi-lingual
*Mon,	Monist, Kalifornia	English
MM	Metric Measures, Delhi	English
MMCP	Magadh Mahila College Patrika, Patna Univesity, Patna	Bi-lingual
*MR	Modern Review, Calcutta	English
MS	Modern Schoolman, Missouri (U.S.A.)	Enelish
MSP	Marathi Samsodhan Patrika, Bombay	Bi-lingual
MUI	Majalla-i-Ulam-i-Islamiya, Aligarh	Persian
*MUJ	Marathwada University Journal, Aurangabad	Bi-lingual
MUJG	Magadh University Journal, Gaya	English
MUSRJ	Meerut University Sanskrit Research Journal, Ghaziabad [U.P.]	Hindi
Mus	Museum, Belgique (Belgium)	Multi-lingual
Mus.J	Museum Journal, London	English
MW	Muslim World, Hardford (U.S.A.)	English
NPA	Narodi Azli Afriki, Moscow	Russian
Nat.	Natya, New Delhi	English

(xxxiv)

*Nav.	Navabharata, Prajña Pāṭhaśālā Maṇḍal Wai District Satara. Mahārāshtra.	Marathi
NC	Numismatic Chronicle, London	English
*NCPA	National Centre for Performing Arts, Bombay House, Bombay	English
No	New Orient	English
*NPP	Nagari Pracarini Patrika, Varanasi	Hindi
*NUJ	Nagpur University Journal, Nagpur	Bi-lingual
NV	NV men. Leiden (Netherlands)	Bi-lingual
*OA	Oriental Art, London	Bi-lingual
*OB	The Orient, Bombay	English
OC	Oriental Culture, Tokyo (Japan)	Japanese
*OH	Our Heritage, Calcutta	Bi-lingual
OHRJ	Orissa Historical Research Journal, Bhuvaneshwar	English
OLZ	Orientalische Literature Zeitung : Journal of Oriental Literature, Leipzig (Germany)	German
*Or.	Orientalia (New Series), Rome	Multi-lingual
Orb.	Orbis, Louvain (Belgium)	Multi-lingual
Ori.	Oriens, Leiden (Netherlands)	Bi-lingual
OS	Orientalia Suecana, Uppasala (Sweden)	Multi-lingual
OT	Oriental Thought, Poona	English
OW	Orient/West, Tokyo (Japan)	English
PAPS	Proceedings of the American Philosophical Society, Philadelphia	English
*PB	Prabuddha Bharata, Calcutta	English
Per.	Personalist, Los Angeles (U.S.A.)	English
*PEW	Philosophy : East and West. Hawai	English
PH	Philosophy (Journal of the Royal Institute of Philosophy), London	English
Ph. Q	Philosophical Quartely. Scotland	English
Phr.	Phronesis, Assen (Netherlands)	English
Pl.	Psychis International, Moradabad	English
PIM	Prace I Materialy, Lodzi (Poland)	Polish
PK	Prabuddha Karnatak, Mysore	Kanada
PKVRJ	The Punjabrao Krishi Vidyapeeth Research Journal, Akola	English
PO	Poona Orientalist, Poona	English
*PP	Parishd Patrika, Patna	Hindi
*PPB	Prachya Pratibha, Bhopal	Hindi
*PPO	Past and Present, Oxford	English
PQ	Pakistan Quarterly, Karachi	English
PR	Philosophical Review, New York	English
*PRK	Purakalpa, Varanasi	Hindi
*Pra	Prajñā, Varanasi	Bi-lingual

(xxxv)

Pre.	Prerana, Jodhpur	Hindi
PRef.	Philosophia Reformata, Kampen (Netherlands)	Multi-lingual
PT	Purātattva, Bulletin of the Indian Archaeological Society, Delhi	English
PUJ	Patna University Journal, Patna	English
*PURB	Punjab University Research Bulletin (Arts) Chandigarh	English
*Pur.	Purana, Varanasi	Bi-lingual
QJMS	Quarterly Journal of Mythic Society, Bangalore	English
*QRHS	Quarterly Review of Historical Studies, Culcutta	English
*Que.	Quest, Bombay	English
RAA	Revenu D' Assyriologie et D' Archologie Oriental, Paris (France)	French
*RArc.	Revue Archæologique, Paris	French
Ras.	Rasavanti, Lucknow	Hindi
RB	Rajasthan Bharati Sadul Rajasthani Research Institute, Bikaner (Rajasthan)	Hindi
RBR	The Researcher Bulletin of the Rajasthan Archaeology and Museum	Bi-lingual
RCAJ	Royal Central Asian Journal, London	English
RD	Religious Digest, Talangana, Ceylon	English
RDDO	Re'pctorire D' art et D' archeologie, Paris (France)	French
*RDSO	Rivista Degli Studi Oriental, Rome	Bi-lingual
RHR	Revue de l' Historie des Religions, Paris	French
RIB	Research Information Bulletin, Delhi	English
RJPS	Research Journal of Philosophy and Social Sciences, Meerut	English
RK	Rehnema-ye Ketab, Tehran (Iran)	Persian
*RL	Roop Lekha, New Delhi	English
*Rm.	Rtam, Journal of Akhil Bharatiya Sanskrit Parishad, Lucknow	Sanskrit
RM	Review of Metaphysics, New Haven	English
RO	Rocznik Orientalistyczny, Warszawa	Multi-lingual
RRL	Revue Romaine de Linguistiques, Bucharest, Rumania	Multi-lingual
RSBDL	Recherches Sur La Biographic Du Buddha Dans Les Sutrapitaka Et Les Vinayapitaka Anciens	French
RUS	Rajasthan University Studies, Jaipur	Bi-lingual
Sa.	Sacculum, West Germany	German
SA	Sovietskaya Archaeology, Moscow	Russian

(xxxvi)

SAA	Soviet Anthropology and Archaeology, New York	English
*Sag.	Sagarika, Sagar	Sanskrit
Sam.	Sanskriti, New Delhi	Hindi
Sams.	Samsodhak, Dhulir (India)	Marathi
*Sm̐vid	Samvid Sanskrit Traimāsiki Bhāratīya Vidyā Bhavan, Bombay	Sanskrit
Sap.	Saptasindhu, Patiala	Hindi
*Sar.	Sarasvati, Allahabad	Hindi
Sav.	Savita, Ajmer	Hindi
SB.	Sodha Bharati, Lucknow	Bi-lingual
*SBB	Sur Bharti, Baroda Sanskrit Mahavidyalaya, Baroda	Sanskrit
SE	Sovietskya Ethnografia, Moscow	Russian
SIE	Studies in Indian Epigraphy, Journal of the Epigraphical Society of India, Mysore	English
SIJ	Sino-Indian Journal, Calcutta	English
Sin.	Singolica	Bi-lingual
SK	Self-Knowledge, London	English
Smb.	Sambodhi	Multi-lingual
SMJ	Sarawak Museum Journal, Sarawak	English
SN	Sangeet Natak, New Delhi	English
*Sod. Pat.	Sodha Patrika. Udaipur	Hindi
SORIB	Swādhyāya, Oriental Research Institute Baroda	Gujarati
SP	Sahitya Patrika, Dacca	Bengali
SPA	Sammelana Patrika, Allahabad	Hindi
*SPP	Śāradā Pīṭha Pradīpa, Dwarka	Multi-lingual
SPr.	Sanskrit Pratibha, New Delhi	Sanskrit
SRA	Sanskrit Ranga Annual, Madras	English
*SS	Sarasvati Ranga Sushama, Varanasi	Sanskrit
SSH	Soviet Studies in History, New York	English
SSoc.	Soviet Sociology, New York	English
SSP	Sanskrit Sangama, Poona	Marathi
SSPC	Sanskrit Sahitya Parishad, Calcutta	Sanskrit
Suk.	Sukhen, Tehran (Iran)	Persian
SUJE	Sindi University Journal of Education	English
*SV	Sanskrit Vimarsh	Sanskrit
Swa.	Swadhyaya	Gujarati
SWJA	South Western Journal of Anthropology, New Mexico	English
Syn.	Synthese, Dordrecht (Holland)	English
Syr.	Syria, Paris (France)	French
TC	Tamil Culture, Madras	English
TH	Thaqafatu'l-Hind, New Delhi	Arabic
Theo.	Theosophis, Madras	English

(xxxvii)

Thom.	Thomist, Washington	English
Trip.	Tripathaga, Lucknow	Hindi
TTDJ	Tirumala Tirupati Devasthanam Journal, Tirupati	Bi-lingual
UA	United Asia, Bombay	English
*UAS	University of Allahabad Studies, Allahabad	English
*UB	Uttara Bharti, Agra	English
UJH	University Journal of History, Jabalpur	English
UPHS	Journal of the U.P. Historical Society, Lucknow	Bi-lingual
*URSSH	University of Rajasthan Studies, Deptt. of Sanskrit and Hindi, Jaipur	Bi-lingual
Va.	Varada, Bisau, Rajasthan	Hindi
VA.	Visvabharti Annal, Calcutta	English
*VB	Visva Bharti Patrika, Shantiniketan	Hindi
*VBQ	Visvabharti Quartely, Calcutta	English
VCC	Vivekananda : The Cosmic Conscience Cuttack	English
*Vid.	Vidya, Ahmedabad	Bi-lingual
Vik. J.	Vikram Journal, Ujjain	Bi-lingual
VIJ.	Visheshvaranand Indological Journal, Hoshiarpur	English
*Vim.	Vimarśa	Hindi
Vina.	Vina, Indore	Hindi
VJ	Visva Jyoti, Hoshiarpur	Hindi
*VK	Vedanta Kesari, Madras	English
*VS	Visva Sanskritam, Hoshiarpur	Sanskrit
*VUOJ	Venkateswara University Oriental Journal, Tirupati	Multi-lingual
VVRB	Vallabh Vidyanagar Research Bulletin, Bombay	Bi-lingual
VW	Vedanta and the West, Hollywood (U.S.A.)	English
WB	World Buddhism, Colombo (Ceylon)	English
*Word	Word, New York	English
WZDHB	Wissenschaft Liche Zeitchrift Der Humboldt, Universitat zu Berlin	German
*WZKSO	Wiener Zeitschrift ful die Kunde Sud-Und Ostasiens and Archiv für Indische Philosophie, West Germany	German
YBRASC	Year book of the Royal Asiatic Society Bengal, Calcutta	English
YE	Young East, Tokyo (Japan)	English
YM	Yoga Mimamsa, Lonavla, Poona	English
ZCSO	Zpravy Ceskoslovenske Spolecnoste Orientali-Sticke (Proceedings of the Czechoslovakia Oriental Society), Prague	

(xxxviii)

	(Czechoslovakia)	Czech
*ZDMG	Zeitschrift der Deutschen Morgen- ländischen Gesellschaft, Wiesbaden (Germany)	German
ZE	Zeitschrift für Ethnologie, Braunschweig (Germany)	German
ZSAK	Zeitschrift für Schweizerische Archäologie und Kunstgeschichte, Basel (Switzerland)	German

OUR CONTRIBUTORS

N.B. :—This list includes only the name of the Abstract makers other than the Authors.

<i>Sr. No.</i>	<i>Name and Address</i>	<i>Abbreviation used after the article</i>
1.	Dr. G. Bhattacharya, Professor, Department of Sanskrit, Kurukshetra University, Kurukshetra.	G.B.
2.	Dr. D.B. Sen, Chairman in Sanskrit Department, Kurukshetra University, Kurukshetra.	D.B.S.
3.	Dr. Mantosh Choudhry, Reader in A.I.H. Culture and Archaeology, Kurukshetra University, Kurukshetra.	M.C.
4.	Dr. N.D. Ghosh, Department of Modern European Languages, Kurukshetra University, Kurukshetra.	N.D.G.
5.	Dr. Parmanand Gupta, Reader in Sanskrit Department, Kurukshetra University, Kurukshetra.	P.G.
6.	Late Prof Sadhu, Ram, 986, Shivaji Street, Karol Bagh, New Delhi.	S.R.
7.	K.D. Shastri, Dayananda Professor in Sanskrit, Kurukshetra University, Kurukshetra.	K.D.S.
8.	Dr. S.B. Singh, Reader in Department of A.I.H., Culture & Archaeology, Kurukshetra University, Kurukshetra.	S.B.S.
9.	Dr. S.P. Shukla, Lecturer in Department of A.I.H. Culture & Archaeology, Kurukshetra University, Kurukshetra.	S.P.S.

(xl)

<i>Sr. No.</i>	<i>Name and Address</i>	<i>Abbreviation used after the article</i>
10.	Shri N.P. Nawani, Technical Assistant, Dept. of A.I.H., Culture & Archaeology, Kurukshetra University, Kurukshetra.	N.P.N.
11.	Dr. Kailash Chander Vidyalankar, Lecturer in Sanskrit, University College, Kurukshetra.	K.C.V.
12.	Dr. Narendra Kumar Sharma, Chairman in Department of Library Science, Kurukshetra University, Kurukshetra.	N.K.S.
13.	Dr. Manjula Rani Girdher, Research Assistant, Digest of Indological Studies, Kurukshetra University, Kurukshetra.	M.R.G.
14.	Dr. A.D. Wadhwa, Research Assistant, Department of Mathematics, Kurukshetra University, Kurukshetra.	A.D.W.
15.	Shri S.P. Sharma, Lecturer-cum-Research Assistant, V.V.R. Sadhu Ashram, Hoshiarpur.	S.P.S.
16.	Dr. A.C. Dass, Manuscript Keeper, Sanskrit Department, Kurukshetra University, Kurukshetra.	A.C.D.
17.	Dr. Manmohan Kumar, Lecturer in the Department of History, M.D. University, Rohtak.	M.K.
18.	Shri Brajesh Kumar, Research Assistant, Dept. of A.I.H., Culture & Archaeology, Kurukshetra University, Kurukshetra.	B.K.
19.	Dr. Shiv Raj Shastri, D-113, Preet Vihar, New Delhi.	S.R.S.
20.	Dr. K. Krishan Murty, Superintendent Archaeologist, Archaeological Survey of India South Eastern Circle, University Road, Hyderabad (A. P.)	K.K.M.

I—ARCHÆOLOGY

1. Agrawala, R.C. :—*A Newly Discovered Sherd from Soñkh and the Kinnarī Pot from Begram.*

EW, XXVI, Nos. 3-4, 1976, pp. 341-42.

The armlets of a female figure on the Begram pot depict a *Sapatra* (trefoil) motif consisting of a single row on *svastika* marks, a motif highly characteristic of pre-Kuṣāṇa art of India. It may, therefore, be dated early towards the later half of first cent. B.C. and the first half of first cent. A.D.

The Begram *Kinnarī* pot does not appear to be a product of Alexandrian workmanship. A red-ware potsherd recently excavated by a German Excavation expedition at Soñkh (Mathurā dist.), from 1st cent. B.C. levels, depicts the hind portion of bird feathers with a *sapatra* armlet of a single row *swastikas* is also presented by the Begram *Kinnarī* pot.

Very likely the Mathuran pot of Soñkh type was copied either in Begram or in Mathurā region itself. It was during commercial operations that such Indian vessel reached Kapiśā (Begram) and was copied. The *Kinnarī* motif was equally popular in early Indian art, and the *Kinnarī* pot recently excavated at Ujjain should not be attributed to foreign influence. Begram *Kinnarī* pot evidently shows Indian inspiration.—S.R.

2. Caloi, Lucia and Compagnoni, Bruno :—*Bone Remains from the Site of Loebanr III (Swāt, Pakistan).*

EW, XXVI, Nos. 1-2, 1976, pp. 31-44.

The osteological material described herein was collected in the protohistoric settlement of Loebanr III (Swāt, Pakistan) dating back to c. 1500 B.C. It was found in layers corresponding to the fourth chronological horizon (period IV) of the protohistoric cultures of the Swāt valley during excavation work carried out in 1968 under the supervision of G. Stacul. The remains are not particularly abundant, consisting of 191 bones or bone fragments. The material is in all likelihood, the remains of meals. The animal forms present are only six in number, viz., the boar (or pig), the Zebu, the goral, the markor, the domestic goat and the domestic sheep.

Eight tabular charts are provided to give a comparative estimate of the bone remains and arrive at important conclusions therefrom. For instance, regarding the Zebu specimens, when the dimensions of the finds are compared with those of present day examples from Iranian Sīstān and of the Shahr-i-Sokhta site (3200-1800 B.C.), it can be seen that most of the skeletal portions of the Loebanr III bovidae approach the average values of the archaeological form and the maximum values of the modern ones.—M.C.

3. Champaklakshmi, R. :—*Archaeology and Tamil Literary Tradition*.

Pur., No. 8, 1975-76, pp. 110-22.

For finding material evidence for the existence of early cultures, intensive exploration of the Kāverī valley has been done, and problem-oriented excavation of sites identifiable with Sangam carried out.

I. Excavations in the Kāverī Valley

Excavations on nine sites have been described. They are :

1. *Karur* (Karūvūr), the ancient capital of Cera kingdom, also called Vañji or Vañji Muṇṇam. Its identification with Tiruvañjaikkalam on the W. coast is refuted, and it has been identified with inland town Karur, Tiruchirapalli district, by Nīlakanṭha Sastri. Excavations have yielded a fairly large number of Roman coins.

2. *Uraiyūr*, the site of old Coḷa capital of Sangam period, a strongly defended city with burial grounds full of stones in its outskirts which suggest to be Megalithic cairn and dolmen burials. It was an important port-capital. Excavation has established three cultural periods. I. BRW and Russet Coated Painted Ware, etc. II. BRW gradually declines, red-slipped ware emerges. Excavations have not confined the literary description of Uraiyur.

3-9 the sites excavated are : Tirukkampuliyur, Alagarai, Kāveripumpattinum, Korkai, Kāñcīpuram, Arikameḍu and Vāsavasamudram.

Black and Red Ware and megaliths

Uniform occurrence of BRW in the lowest levels of all excavated sites and the density of the distribution of Megaliths with the dominant BRW would show that the BRW levels represent the earliest settlement of a wide-spread agrarian population. BRW is quite independent of the Megalithic idea as it occurs also in non-Megalithic context. Pottery, iron, etc., which can be linked up with the Dravidians, stress the need

for large scale excavation of the habitation sites Megalithic folks and a comparative study of graffiti marks on potsherds with those on Harappan and post-Harappan seals with which some of them resemble. It would be significant for the expansion of the proto-Indian cultures.

Problems involved in the study of the Megaliths relate to the types of burials and the pattern of their distribution in south India, particularly in Tamil Nadu.

It would be useful to look for evidence of BRW people in the earliest known traditions of the south to trace them backwards with the help of archaeology of the sites in India. All such references would show that the Sangam represented at least the last phase of Megalithic culture in this region. A clue for the authors of this culture and their descendants should be looked for in the Sangam works. They may be the Vélir (chieftains) and Vélālas (peasants) mentioned in the Sangam literature.

Agastya is said to have brought Ārya civilization to the South. He is better known from Tamil traditions than from Sanskrit and is called the father of Tamil who organized the Second Tamil Sangama and composed *Agattiyam*, the earliest grammar of Tamil language.

We have a number of habitational sites in Tamil Nāḍu with dates ranging from 4th-5th cent. to 1st-2nd cent. A.D. The Sangam works may be said to represent a stage of expansion of this culture. Some of the Vélir territories described in the Sangam works can be identified with the help of inscriptions and persistent association of certain areas with these chieftains.—S.R.

4. Chitalwala, Y.M. :—*The Concept of Settlement Patterns as a Model and Its Applicability to the Archaeology of Haryana.*

JHS, VII, Nos. 1-2, 1975, pp. 1-7.

The term settlement archaeology is in use for more than half a century having a strong geographical bias. It has been defined by various scholars like Gordon Willy, Robert Adam, K.C. Chang, and Trigger.

Model : The choice for the location of the site for settlement depends on a variety of factors. Site loci are often influenced by the terrain and the economical potentiality of the physiological milieu. Most of the ancient sites are situated on the banks of rivers or in the valleys of major water courses, which afford subsistence requirements like water, alluvial soil useful for cultivation. Ecology influences the life-ways of

the people and serves to determine their subsistence patterns, and the nature of economy, their social organization.

Applicability of the Model to the Archaeology of Haryana : Haryana has sheltered cultures from pre-Harappan, Harappan and others up to the present day. The ancient river Sarasvati with its dry course running across some parts of Haryana, had nourished diverse cultures as pre-Harappan, Harappan, Painted Grey Ware, North Black Polished Ware and Rang Mahal. Important studies like those done by Aurel Stein, A. Ghosh and Suraj Bhan allow the determination of the geographical milieu of the sites and the pattern of their scatter.

The pre-Harappan and Harappan sites of Banawali in Hissar district would be an interesting subject of archaeological investigation about the changing patterns of settlements through the millennia and their subtle environmental changes.

On the basis of the size of the settlement, a rough estimate of the population, the amount of its food requirements, etc. can be made. From the finds of agricultural produce, remains of fauna and flora, and pottery, the food habits (vegetarian or non-vegetarian) and modes of cooking and utensils used can be known. While excavating structures material objects like pottery, beads, ornaments and other paraphernalia of every day should be kept separate house-wise and the number of communicating rooms be noted in order to estimate the needs of a household, size of the family, the plan of the house or building, etc.

All these theoretical principles have a great promise as far as the archaeology of Haryana is concerned.—S.R.

5. Dhavalikar, M.K. :—*Dharmapāla's Stone Boat*.

JASB, XLIX-LI, 1974-76, pp. 84-87.

In the *Rāmacarita* of Sandhyākara Nandin occurs a verse in connection with the eulogy of Dharmapāla, the famous king of Pāla dynasty of Bengal, which has proved to be controversial only because of the references to the stone boat of the king. Historians are of the opinion that the passage probably implies a naval expedition or it indicates the attribution of magic power to the king. A boat of stone has come to light from the hills of the University campus at Jalukbari, Gauhati. A few large terra-cotta boats are also found in the different parts of the city through the excavation or exploration. Some pot-sherds were found within the boat, excavated as the boat of the Naragraha hill, which lead to assign the boat to the c. 7th to 12th century A.D. The discovery of these boats at Gauhati and its environs is unique feature and, most

probably, they were meant for enshrining moral remains. On the basis of the find spots of terra-cotta-boats, we may also assign the stone-boat to the same period. The reign of king Dharmapāla also falls within this span. This would suggest that Dharmapāla may have ordered a stone-boat to be made like the one at Gauhati.—B.K.

6. Dhavalikar, M.K. :—*Settlement Archaeology of Imāmgāon.*

Pur., No. 8, 1975-76, pp. 44-54.

The excavations at the ancient site on the right bank of Ghod in Imāmgāon revealed a sequence of three cultures : Mālwā (1600-1400 B.C.), followed by a new Early Jarwe Culture (1400-1000 B.C.), but elsewhere in Gujarat beginning from 1300 B.C. In Imāmgāon, besides the early phase, evidence for a later phase of Jarwe has also been found at a few sites in Bhima valley. Owing to climate-deterioration Jarwe habitation elsewhere in Gujarat came to an end in 1000 B.C.; the Jarwe farmers continued to survive in the Bhīma valley, the climate being not drastic.

Ecology : The region forms part of Deccan Trap, stony upland with rich tracts of black cotton soil and rugged valleys, but is sparsely wooded.

The site at Imāmgāon is one of the most extensive Chalcolithic sites in Mahārāshtra. The earliest settlers settled on the right bank of Ghod (INM II). The extensive Mālwā habitation remains of this period are found in all localities except in INM V. There is no proper planning in Mālwā settlement. Houses were close to each other. The Early Jarwe houses were large rectangular structures. The settlement shrank during the Later Jarwe period (III) owing to scanty rainfall. Later Jarwe habitation was a nuclear settlement with clusters of round houses looking like a bee-hive.

A huge diversion embankment wall was constructed during the Early Jarwe Period near the INM V mound S. to NE. direction with a channel running parallel for watering lowlying fields.

A distinguishing features is the location of the craftsmen's quarters on the periphery of the habitation. A number of houses of craftsmen with big pit silos in the house floors have been unearthed in a small area. Period-wise classification of the crafts was : I. Mālwā—pōttery and ivory carving, II. Early Jarwe—potter, coppersmith. III Later Jarwe—goldsmith, lime-maker, wine-distiller, potter and coppersmith. A large disturbed house near the priest's house yielded the headless Mother Goddess in a clay receptacle.

Close to the craftsmen's quarters was a unique squarish structure of low mud walls partitioned into two rooms by a reed screen, open on south and partly on east, yielding very little pottery and domestic articles. Owing to large fire-pits in its S. half, it was perhaps of religious character, but due to the existence of a number of pit silos and mud platforms for bins, it could have been a granary. To its south was a 5 room house of the ruling chief with well plastered floor.

If calculated on the basis of 200 persons per hectare, the population was probably 1000 during the Mālwa and Early Jarwe Periods and 400 in Later Jarwe Period. The Chalcolithic settlement was of community pattern.—S.R.

7. Gupta, P.L. :—*British Museum Romano Kuṣāṇa Medallion : Nature and Importance.*

JNSI, XXXVIII, Pt. 2, 1976, pp. 73-81.

This gold medallion in the British Museum has a central circular disc depicting the head of the Roman Emperor Constantine I, mounted with a broad border of several rope and bead strings with an ear on the top. On the other side is depicted the enthroned Goddess Ardoksho.

In an article Göbl has traced out the origin of the Roman motif in those coins that were issued in 325 and 326 A.D. at the *Vicennalia* of Constantine and Nicaenum. He has also noticed similarity between the Kuṣāṇa enthroned Ardoksho seen on some Vāsudeva coins. He says that the medallion was not produced long after 325 A.D., and opines that the reigns of king Huviṣka and Constantine were not widely separated in time. It is possible that *Vicennalia* issues were sent to the Kuṣāṇa court for seeking help in his war with the Sassanians.

Later on, in another article, he came to the conclusion that : 1. It was struck in India, 2. it was the product of a normal Kuṣāṇa mint, 3. it would have been issued either within the space between 325 and 350 A.D., but not later than 337 A.D. when Constantine died. The reason for issuing it was that Vāsudeva was looking for political help in his struggle with Kaniṣka II to the old friends of his father Huviṣka.

Gupta has adduced several arguments to rebut the views of Göbl. To sum up, he says that there is nothing in the medallion that could make one believe that it was the product of a Roman or of a Kuṣāṇa mint, and is testimony of any (real or fictitious) political or diplomatic relations between Rome and Kuṣāṇa State of India. It is the creation of some fanciful jeweller.

Comparing it with the enlarged photograph of another medallion which Gupta came across in W. Germany with Peter Berghaus, he came to the conclusion that both medallions carried the same pattern, differing only in their technical details. In Berghaus's opinion, that medallion might have been made in Scandanavia in the 5th cent. A.D. The same may be true of the British medallion.

The only value of the medallion lies in the depiction of Ardoksho which affords an evidence of the extension of the Kuṣāṇa coins in Europe and perhaps of the trade relations with India, direct or indirect.—S.R.

8. Gurumurthy, S. :—*Inscribed Potsherds from South Indian Excavations.*

SIE, III, 1976, pp. 120-24.

See Under Sec. IV.

9. Gutschow, Niels :—*The Pujahari Math : A Survey of Newar Building Techniques and Restoration Methods in the Valley of Kathmandu.*

EW, XXVI, Nos. 1-2, 1976, pp. 191-204

The majority of the monuments now threatened by decay originated in the cultural era of the Tibeto-Burmese Newars who founded, in the first millennium A.D., three cities in the valley of Kathmandu. The valley flourished in the three city states of Kathmandu, Patan and Bhaktapur under the rule of the Malla kings (13th-18th century). Originally, the cities owed their wealth to their position between India and Tibet (control of trade) and to the rich yields of a sophisticated rice cultivation.

The present study, profusely illustrated with maps, diagrams and plans, is divided under the following heads : (1) Historical and Social Background; (2) The Pujahari Math : an Institution; (3) Characteristics of Newar Buildings; (4) Construction of the Pujahari Math; (5) The Design Structure of Newar Residential Buildings; (6) Extent of Deterioration and Process of Restoration; (7) Plans for Further Restoration Projects; and (8) Problems Involved in Restoration.—M.C.

10. Joshi, M.C. :—*Archaeology and Indian Tradition—Some Observations.*

Pur., No. 8, 1975-76, pp. 98-102.

Wheeler's theory of Aryan invasion based on his equation of H. Cemetery culture with the Aryans has been convincingly refuted by

B.B. Lal as well as by G.F. Dale and Romila Thapar. *Ayasi puras* and *sata-bhuji* have no corresponding fortification bearing metallic appearance or multiple walls, nor *saradi puras* were places of refuge during heavy floods or rains. These *puras* are natural phenomena of the clouds. Similarly, Vṛtra (*Ahi*), Indra's enemy, is not a human being. Sambara (hill dweller), too, cannot be a Harappan chief. As regards Hariyupīya, (*lit.* a place with golden sacrificial posts), it is of Sanskritic origin and cannot be applied to a non-Aryan settlement. Moreover, the attack on it was from the east (*RV*, 5.121.5) and not from the west which could not have been by the invading Aryans. According to Indian tradition, the Asura and Deva or Sura are of Aryan origin, and if the Asuras were Harappans, they too well can be of the same stock.

The cuttings at Hastināpura mound show traces of a huge flood marking the end of PGW Period II. B.B. Lal felt that this flood destroyed the city of Hastināpura during the reign of Nicakṣu and the capital was shifted to Kauśāmbī. He substantiated his postulate on the ground that PGW had been found in a number of *Mahābhārata* sites like Tilpat, Indraprastha, Mathurā, Ahicchatra, etc. But he emphasized that the evidence being entirely circumstantial, the conclusion should be considered provisional.

Some scholars take his view to be the proof of Aryan settlement and others, as a proof of *Mahābhārata* tradition. Pururavas, the founder of the Paurava (Kuru) line, is also mentioned in the *Ṛgveda* (1.31.4). Should we, therefore, connect him with PGW settlements? Another difficulty is the gap of 92 generations between Pururavas and the Pāṇḍavas.

If 800 or 750 B.C. is taken to be the date of *Mbh.* war, the early Pururavas are to be placed somewhere before 2000 B.C. Hence the association of PGW with *Mbh.* is doubtful.

Sankalia and Lal have taken up the problem of the archaeology of *Rāmāyaṇa* (*Rām*). Sankalia says that Ayodhyā, Kauśāmbī, Mithilā, Kānyakubja, etc., existed by 100 B.C., The placed occurring in *Dandakāraṇya* can be identified in the region south of Prayaga. Sankalia has not been able to date the episode and put Rāma and Ikṣvāku in a chronological frame. Rāvaṇa, a Gonda chief and who carried away Sitā. could be called Śabara, not Rākṣasa.

Lal tries to solve the problem by excavations at Ayodhyā. But the present Ayodhyā may not be the ancient Ayidhyā which was quite different as described in *Taittirīya Āraṇyaka* (I.27). Shama Sastri feels that *Rām*. episode has evolved out of zodiacal myth. One may accept or reject this surmise, but it is certain that by the time of the

composition of *Taitt. Āran.* the memory of Ayodhyā of mortals was wholly forgotten.

It is thus clear that Vedic and Puranic traditions will not help much on the interpretation of archaeological data.—S.R.

10. Kuzmina, E.E. :—*“The Bactrian Mirage” and the Archaeological Reality. On the Problem of the Formation of North Bactrian Culture.*

EW, XXVI, Nos. 1-2, 1976, pp. 111-32.

Without any planned excavations and neglecting the plentiful archaeological material, A. Foucher had explained that in his view the ancient Bactrian civilisation amounted to no more than a mirage, owing to its development merely to a succession of conquerors bringing with them a ready-made culture which was later stamped out by nomadic peoples. But subsequent systematic digging on rational lines by the Soviet archaeologist and an accurate study of the mass of material have brought to light a number of rich archaeological sites on the Bactrian territory. These have enabled scholars to turn again to an examination of the Bactrian problem and reconstruct the history of this area from the Bronze age onwards.

It can now be stated with certainty that in the northern Bactria the evolution of a farming culture and a developed artisan production is reliably observed from the end of the third millennium B.C.; while some data allow us to set the starting point earlier to the middle of that millennium. This culture took shape under the direct influence of the farmers of southern Turkmenistan, a group of whom, apparently coming from Margiana, moved into Bactria bringing with them the custom and practice connected with agriculture, stock rearing, house-construction, pottery and metallurgy. Around the end of the second and beginning of the first millennium B.C. important ethnic movements took place on the Bactrian territory and various groups of tribes appear on the scene. There are grounds for attributing an Indian origin to at least one of these groups (The Biskent one) that shifted to Hindustan where the Swāt cemeteries are thought to have been its legacy.—M.C.

12. Misra, V.D. and Misra, B.B. :—*Archaeological Investigations in Shahajahanpur District.*

JOIB, XXVI, No. 4, 1977, pp. 437-43.

Lying in Rohilkhand Division, Shahajahanpur must have formed a part of the ancient *Pañcāla Janapada*. Mati has yielded many ‘Mitra’

coins. Among prominent sites are the mounds of Gola Raipur, Khera Baghera, Jalalabad and Nigohi.

Mysterious copper hoards have been found at the following sites :

1. *Dhaka* : Its copper hoard comprises five shouldered celts with square butt.

2. *Sarthauli* : It has yielded five swords (?), a harpoon, and a *parasu*-like hatchet.

3. *Indilpur* (Paragana Kant) : From it comes a solitary celt, intermediary between flat and shouldered types.

4. *Baharia* : From here have been discovered (i) a harpoon with two pairs of incurved barbs in the middle portion. Its junction with the tang is marked by two knobs, the right one being perforated for a cord, and (ii) a new type of sword with the butt-end turned into a pair of barbs near the junction of the blade and hilt at the end of which is a hook for affording stronger grip. Both these copper implements are made by casting and have a prominent medial rib and tapering blade.

In later exploration, the author found at Baharia only a few sherds exclusively of the famous ochre-coloured pottery in the vicinity of the provenance of the copper hoard. The site was, therefore, presumed to be a single-culture. This shows that the position of Baharia is significant among the sites yielding copper hoards in adding new types to the assemblage of implements and the ochre-coloured pottery from the same spot like the sites of Rajapur-Parasu, Bisauli, Bahadarabad, Nasirpur, Baragaon, and Saipai. This strengthens the conclusion that they are products of the same people who had inhabited the Upper Gangetic Valley before the advent of the Aryans.

Sahajahanpur district also seems to have considerable archaeological potentiality as regards painted Grey Ware which has been collected from Jaunra, Jallalabad, Noorpur and Nigohi, both plain and painted.—S.R.

13. Pandey, S.K. :—*Eran : A re-assessment of the Chalcolithic and Iron Age.*

PPB, IV, No. 2, 1976, pp. 54-61.

According to the C-14 dating, previous dating of the cultural period at Eran has been revised. Date of period I changed from

c. 2000-2700 B.C. to c. 2000 or 2100 B.C. to 1300 B.C.; Period II (A) is now bracketted between c. 1300 and c. 700 B.C.

The evidence at Eran shows c. 1300 to be the earliest date for the use of iron which has been associated with Period II (A) in Madhya Pradesh (M.P.)

The Chalcolithic complex at Eran is somewhat peculiar and also superior as compared to other sites in M.P. The site is contemporary with Kayatha and earlier than Navadatoli. On this basis, the early Chalcolithic phase dates from c. 2100—c. 1700 B.C. which is marked by four types of pottery, viz. :—

1. *Eran De-Luxe Ware* : It is painted black on red, is well levigated, and made on fast wheel. Surface treatment is very fine and remarkably lustrous. Designs are most geometrical, though animal figures and certain symbols are also present. A few sherds have incised decoration.

2. *Eran Painted Grey Ware* : It is neither similar to neolithic grey ware nor to the PGW of Ganga valley. Its manufacturing technique is different from that of black-on-red. In lower levels, the occurrence of pottery is greater which gradually decreases in upper levels.

3. *Black-and-Red Ware* : It was introduced in the later half of the early phase. It is known as Ahar Ware and forms the 2nd phase at Kayatha and is associated with other Eran ware. It appears that Aharians migrated to Eran from their settlement at Kayatha.

4. *Late Chalcolithic Phase* : In the 2nd phase, there is remarkable change—construction of a mud defence-wall, use of orange-coloured Mālwa ware alongwith De-Luxe, introduction of channel spout and increase in the use of dish-on-stand.

Period II (beginning of the Iron age) : Revise C-14 date for Period II (A) is c. 1300—c. 700 B.C.; for II (B) is c. 700—c. 200—B.C., and for II (C) is c. 700 B.C.—c. 100 A.D.

Iron has been found in almost all the layers of this II (A) period at Eran. The early phase of iron may be placed between the end of the Chalcolithic period and the beginning of the NBP ware and punch-marked coins.—S.R.

14. Pardini Adoardo :—*The Human Remains from Aligrāma Settlement (Swāt, Pakistan)*.

EW, XXVII, Nos. 1-4, 1977, pp. 207-26.

The material consists of skeletal remains in five single graves in Aligrāma settlement. The morphology and morphometry of human

individuals from all these graves are given in the form of tables and photographic plates.

In grave No. 1, characteristics of cranial and post-cranial skeleton concur to indicate the individual as a female of 20 to 25 years of age.

In grave No. 2, the sex of the individual remains undetermined not only due to the lack of elements useful for diagnosis, but also to the young age of 14 or 16. The right femoral shaft found with the skeleton does not belong to it. The individual must be an adult with a moderately developed femoral pilaster.

In grave 3, the individual is a male of 20 to 25 years. He seems to be dolichocnemic, i.e., with distal segment prevailing over proximal one.

In grave No. 4, from the various characteristics, it is inferred that the individual was c. 7-8 years old, hence sex could not be determined.

In grave No. 5, the cranial and post-cranial characteristics show that the individual was a male of 25 or 30 years of age.

A great part of metric and morphometric data are included in the range of variability of those from Botkara I, or at any rate, they deviate very little from the limits of this range. Thus, the differences found are not so numerous or of such a nature as to diversify greatly the two groups. A notable anthropological resemblance is evident between the skeletons of both the groups.—S.R.

15. Sankalia, H.D. :—*Pre-historic Colonization in India : Archaeological and Literary Evidence.*

Pur., No. 8, 1975-76, pp. 72-86.

The literary data of the Vedas describe regions occupied by various tribes or chiefs, and the purāṇas mention dynasties. None of them tells us about the earliest inhabitants and places occupied by them. As opposed to this, archaeology has discovered a number of Chalcolithic and Megalithic cultures in different parts of India, each of which has to be regarded as a colonization, but from where? In our present knowledge, from Iran and countries further westwards. Thus, in Baluchistan, in the absence of indigenous development, we have to postulate arrival of different groups of people at various times, and settling down in the same or different sites. This scene changes about 2500 B.C. by the spread of a largest Indus Civilization in Baluchistan, Panjab, Sind, Saurashtra and even on borders of Afghanistan. Its authors representing

a uniform, identical way of life are not known. But there was an equally extensive culture covering these regions whose authors had a uniform kind of daily life, a few centuries before the Harappans as revealed by small probings by M. Wheeler at Harappa and by other archaeologists at Kot Diji, Gumla and Kalibangan. It had no visible roots in the earliest indigenous culture.

The answer to the question 'from where?' again points to Iran and further field. For, pottery, fabrics and designs at all these places are identical.

Owing to several causes the Indus civilization began to decline and disappear by 1700 B.C. New pottery shapes and fabric appeared in footed cups or goblets reminding of Iranian parallels, though Rangpur goblets are not exact copies of Iranian originals. What was the source of these cultures? The house plans and methods of construction were indigenous, but these goblets, wine-cups found at Navdatoli, Amarkantak, etc., are not used by the Gonds, Bhils, etc. The cereals found there take them back to 3000 B.C., but these cereals had much earlier origin in West Asia at Catal Huyuk in Turke dating to c. 6000 B.C.

V.S. Wakankar has discovered an earlier Kayatha culture near Ujjain superimposed by Ahar (Banas) and Navdatoli. Sankalia thinks Bhils to be the original authors of Ahar culture. Further work may also reveal various regional pre-historic cultures within India.

On the fundamental question of colonization, there are two views, the orthodox view against the migration of the Aryans from the West, and the other of the Western and some Indian scholars in favour of migration based on language. In this connection, Sankalia has drawn the attention to the fact that traditions, though looked at with distrust, do contain a grain of truth which must be discovered by long and continuous sieving.

In the end, he refers to the discovery of a Nāga temple at Sonkh near Mathura and traditional accounts indicating the existence of Nāga empire with a centre in Deogarh.—S.R.

16. Shaffer, Jim G. and Hoffman, Michael :—*Kinship and Burial among Kushano-Sassanians : A Preliminary Assessment.*

EW, XXVI, Nos. 1-2, 1976, pp. 133-52.

This assessment of kinship and burial among the Kushano-Sassanians is based on excavations at Said Qala Tepa conducted by the Archaeological Mission of the American Museum of Natural History in

1970-71. In presenting the analysis of human skeletal material from the site, the authors have a three-fold goal. First, to provide an introduction to the basic palaeo-demographic data; secondly, to propose certain methods for studying interrelationships between the biological and cultural aspects of ancient burials; and thirdly, to draw certain conclusions about social structure and rules determining the nature and distribution of inhumations in the Kushano-Sassanian cemetery at Said Qala Tepa. This paper focuses on the third goal and utilizes only those palaeo-demographic data necessary to support the conclusions.

The discussion includes: the site; the chronology; the cultural characteristics of burials, e.g., the location, the grave styles, the burial position, and the burial goods; and finally, the cultural patterns determining burial placement. Nine tabular charts are provided to give details of the classified data.—M.C.

17. Sharma, R.S. :—*The Later Vedic Phase and the Painted Grey Ware Culture.*

Pur., No. 8, 1975-76, pp. 63-67.

The later Vedic texts, from *Yajurveda* to the *Upaniṣads* were composed in the land of Kuru-Pañcāla (Western U.P., Haryana, and neighbouring parts of Panjab) forming a unit having the same kind of plants, trees, fauna and flora. PGW sherds have been found all over this area represented by the later Vedic texts. Since the incidence of PGW ranges between 3% to 10-15% of the total pottery, there is nothing like exclusive PGW culture. Thus the PGW horizon represents a composite culture just as the later Vedic texts represent Sanskrit and non-Sanskrit, and Aryan and non-Aryan cultures.

The dating of PGW levels coincides with that of the later Vedic texts. The overall picture of the origin and diffusion of PGW covers a period of less than five centuries from c. 800 B.C. Neither PGW archaeology nor these texts know of fire-baked bricks in altar construction. Keith places all the *Brāhmaṇas* in 800-600 B.C., the dates being fixed on the basis of linguistic basis. Technologically, the PGW period is distinguished by the use of iron implements like spears, arrow-heads, hooks, etc., not earlier than 800 B.C. by Carbon-14 dating. Use of iron is indicated by several terms in the later Vedic texts.

PGW deposits 5 to 4 metres deep indicate three or four centuries of agricultural habitation using plough drawn by oxen. A few implements from Atranjikhara appear like reaping hooks but no iron sickles (*dātra*) appear in the said texts. In Ṛgvedic age barley was known, but several varieties of rice were cultivated which were used for food and rituals.

Wheat (*godhūma*) found in PGW levels appears in the texts. Animal remains from Atranjikhhera show that meat was used for food. Animals were killed on a large scale in sacrifices.

To PGW levels belong a good number of pots and dishes. It is remarkable that terms *ambarīṣa*, *ukha*, *sthali*, etc., stand for frying-pan resemble broadly the dishes recovered from the sites. A row of hearths at Atranjikhhera in PGW levels, and in post-PGW levels at Ahichhatra show that they were meant for communal cooking and feeding of large families.

All told, the stage of material equipment of the PGW phase is comparable on many counts to the material culture of the later Vedic texts and PGW archaeology can be used for the study of the later Vedic culture between Sutlej and upper Gangetic basins in the first half of the first millennium B.C.—S.R.

18. Stacul, Giorgio :—*Excavation at Loebanr III (Swāt, Pakistan)*.

EW, XXVI, Nos. 1-2, 1976, pp. 13-30.

An exhaustive treatment of the archaeological material excavated at Loebanr III in the Swāt Valley of Pakistan by the author, with the help of adequate maps, plates, tables and line drawings.

The excavation has helped to clarify several typical aspects of the culture corresponding to Period IV in the Swāt Valley. The excavation has given evidence to the fact that the living habits of the people settled over there were especially sedentary, as confirmed by the deep pits cut in the ground, as well as by the wealth of fragments of very large vases, and finally by the particular type of cattle breeding. The osteological analysis of the remains of *Sus Scrofa*, *Bos indicus*, *Nemorhaedus goral*, *Capra falconeri*, domestic sheep and goats, *Ovis*, etc., show that food resources were supplied by sedentary cattle breeding rather than by pastoral activity. Besides the excavation has revealed certain factors indicating some activity in the field of outside relationships. For the time being, there are only some indications as to their nature. Indeed, reliable documentation of relations with Western cultures (of the appearance of the black grey burnished pottery), as well as with probably northern cultures (of the occurrence of jade finds) is available together with other data which bring us to think of trading with the south (fine red pottery, sea shells).

Anyhow, the most distinctive feature is the black-grey burnished pottery. Its massive presence may be the result of spreading through normal contacts of a new stylistic horizon together with the

achievements of new techniques (introduction of the fast wheel), but it may also be based on cultural and ethnical changes.—M.C.

19. Stacul, Giorgio :—*Dwelling and Storage-Pits at Loebanr III (Swāt, Pakistan) 1976, Excavation Report.*

EW, XXVII, Nos. 1-4, 1977, pp. 227-53.

Hut I: This main pit lay almost in the centre of the excavation area. Its filling was a dark brown humun, particularly rich in fragments of animal bones, clay and daub finds. On the south, lay an almost circular fire-place consisting of alternate strips of charcoal and ash. A rich variety of finds on the floor level near the fire-place consists of large medium-sized and miniature pots, bone artefacts, human and animal terracotta figurines, other terracotta objects, a stone celt, a jade bead, and small lapis lazuli fragments.

There are eight Pits, circular or circular oval in plain with varying layers of fill consisting of fine and sandy clay, or of light grey earth, or red-brown earth with ashes and charcoal, etc. in these Pits.

The finds recovered from these Pits consisted of jars and vases and of various shapes and sizes, wide and narrow mouths, flat, disc or concave bases, mostly wheel-turned with various textures, rims, decorations, etc.

The stone objects include a green biconical jade bead, two partly damaged polished granite celts, a fragment of discoidal granite pebble with central hole, a schist pendant, and some discoidal schist objects with central hole.

Bone objects include two polished anthromorphic hair pins, a flat handle decorated with incised straight and zig-zag lines, some points or awls, two flattened perforators, etc.

Terracotta figurines and other objects include six human figurines, 14 animal figurines among which are 6 complete humped bulls, a spoon, a bobbin, 7 biconical and one circular spindle-whorts, and some discoidal potsherds with central hole.

Metal objects include a twisted copper wire and an iron arrowhead.

The Hut I was a large fire-place, Pit I probably a storage, Pits 2 to 5 formed a composite room, Pit 4 was a fire-place, and the use of Pits 3,6,7 and 8 is uncertain.

Green jade bead shows affinity with those found in Korea and Japan graves of the last centuries B.C., polished hair pins bear affinity with those from a Shang layer at Cheng-chom. From archaeological evidences from Kashmir, cultural connections with China go back to 2nd half of the 3rd Millennium B. C. New influences from Iron are also clearly evident.—S.R.

20. Stacul, Giorgio & Tusa, Sebastiano :—*Report on the Excavations at Aligrāma (Swāt, Pakistan) 1976.*

EW, XXVII, Nos. 1-4, 1977, pp. 151-206.

Trench E : Some superimposed masonry of structures discovered attested to a succession of construction phases from bottom to top :

Phase 1 : The earliest phase is a wall of irregular stone blocks (1/2 metre thick), a peculiar and distinctive element regarding the masonry common to phases belonging to later periods. A reddish clay floor was found at the base. Throughout the blackish and humid layer, considerable quantities of potsherds, charcoal, and animal bones was found.

Phase 2 : It is sandy and gravelly with a few potsherds and no coal remains. It revealed a slightly curved wall of average sized stone blocks with chip fillings and partly finished faces. There are traces of floor level of very hard compact soil. The entire layer 10 is particularly rich in humuns, charcoal and potsherds, particularly in the lower levels.

Phase 3 : It has rooms separated by a wall of irregular stone blocks and river pebbles with carefully finished faces. It has a wide doorway. Layer 9 has a dark soil rich in charcoal and potsherds, and a reddish brown clay floor level.

Phase 4 : It is mainly stony and sandy. It has a room divided by two walls and has a floor level of compact soil mixed with potsherds. Walls are built of stone blocks and river pebbles

Phase 5 : Area E-2 has rooms separated by a wall of average stone blocks with a wide doorway and floor of compact soil and small pebbles. In E-3 there are two walls, *m* and *n*. *M* is built of uniform stone blocks with surfaces finished by chiselling

Phase 6 : It has rooms separated by walls *i, j, k* with multiple compact floor levels with potsherds superimposed throughout. On one floor was a rectangular schist slab. Wall *k* is built of irregularly

arranged stones and river pebbles. Layer 4 mainly consists of black soil with much potsherds, charcoal and bones.

Phase 7 : Layer 3 is mainly clayey. It has rooms separated by walls *a, c, d, f* of similar masonry. Floor is of compact earth. In layer 2 large quantities of charcoal and fragments of vases were found.

Phase 8 : It has rooms delimited by walls *b, c* built in the same technique. The floor is of reddish or brownish clay.

The finds consist mostly of pottery, a few spindle-whorls, broken human terracotta figurines, stone tools, copper and iron objects. Iron is associated with the last two phases. On the basis of typology of finds, these phases are related to the cultural periods already attested in Aligrāma itself and in other Swāt valley sites. The earliest phase dates back to Period IV in chronological sequence of Ghāligai. The following five phases are related to Period V. In area E, there is no construction phase of Period VI. Above layer 3 there are two most recent construction phases related to an age immediately following Period VII, though there is no evidence of the construction phase of Period VII.

Here follows the description of Trenches E, F and K.

The examination of finds from Trench K does not modify or extend the archaeological picture of the period included between 4th cent. B.C. and 4th cent. A.D. The pottery accounts for the bulk of finds and resembles more or less that of nearby and distant sites in the NWFP. The finds of a bronze coin in layer 2, could not solve chronological problem, being illegible. It is possibly a coin of Kanīṣka I (128-51 A.D.) or of Vāsudeva I or their types. On this basis, upper horizon may be between 1st and 4th A.D. which is confirmed by parallels with Charsaḍḍa. On the basis of correlation with Charsaḍḍa, lower horizon can be assigned to absolute dating lying between 4th and 2nd cent. B.C. as layers 4 and 5 form this horizon.

A small number of rodent specimens from Swāt Grave layers and from layers of Maurya period (3rd cent. B.C.) consist mainly in mandibles and complete rows of teeth belong to the genus *Rattus*.—S.R.

21. Suraj Bhan :—*Report of Excavations at Sugh (1964 and 1965)*.

JHS, IX, Nos. 1-2, 1977, pp. 1-49.

1. *Literary Tradition* : Sugh, an important ancient city, has been mentioned in the *Taittirīya Āraṇyaka* under the name Turghna. It is

ARCHÆOLOGY

19

mentioned in the *Mahābhārata*, *Aṣṭādhyāyī* of Pāṇini, early Pali literature, Patañjali, and Hieun Tsang. Varāhamihira has also referred to it. The city probably lost its importance and glory after 7th cent.

Culture and Main Characteristics of Different Periods :

The excavations revealed a sequence of three cultural periods (I, II, and III), the first being divided into two sub-periods IA and IB phases. All the three periods are distinguished by their characteristic pottery, terracotta figurines, coins, sealing, etc.

Sub-period IA : The cultural deposits of this period consist of Painted Grey Ware, NBP alongwith the grey and black slipped ware. This phase marks the transitional stage of the Grey Ware culture. The absence of structural remains and a few brick-bats indicate the use of mud bricks for building houses. Household tools of copper and iron were few. The period on the whole represents a formative stage of the settlement which eventually grew into an important city of N. India by Paninian times. It may be dated from 500 to 400 B.C.

Period IB : The sub-period is distinguished by the absence of PWG. The NBP and grey wares continue suggesting a continuity of the culture. A stage of efflorescence is marked by the burnt brick houses, with terracotta drain pipes suggesting flat roofs, use of ring-wells and soakage jars, household articles of iron and copper, silver and gold ornaments and coins, and terracotta figurines of males, Mother Goddess, animals (moulded and hand-made), etc. Heavy ornamentation, transparent drapery and shallow relief of the moulded plaques depict the characteristic of Śuṅga art tradition. Silver Punch-Marked, Silver Indo-Greek coins of Menander and Antimachus, and uninscribed or inscribed copper coins constitute the currency of the period. A cast lead coins with the name *Kadasa* in Mauryan script, *triśūla* and a snake on snake and elephant with rider on the obverse and a plaque depicting a child learning alphabet on a wooden plate showing the letter *a* to *na* in early Brāhmi are interesting. This phase may be dated c. 500 B.C. and 1st cent. B.C.

Period II : is characterized by early historic red ware and red Polished Ware. Grey ware tradition disappears, houses are constructed of mud and burnt bricks, iron and copper are used for implements for household and agriculture (mostly of iron) and crucibles indicate the flourishing metal industry during the early Christian era tracing back the iron-working tradition of Jagadhari region.

The Kuṣāṇa tradition of Art is in its exuberance. Ornaments recovered comprise beads of jasper, carnelian, agate, quartz, terracotta,

glass and copper. The period may be assigned to 1st cent. B.C. and c. A.D. 300.

Period III: Remains of any regular occupation succeeding the 7th cent. could not be traced. The pottery of this last flimsy period is characterized by red ware knife-edged bowls, basins and *handis* with splayed rim decorated with notched designs. Two terracotta sealings, one bearing the name *Vyāghrarāja* in Gupta Brāhmī (5th-6th cent.) and the other *Sugh* in Devanagari (12th-13th cent.) are interesting. The animal remains include those of ox, horse, calf, antelope, sheep, goat, dog and a large lizard.

According to Hieun Tsang's testimony, the city survived at least up to the 7th cent. Coins of Tomaras and Chauhanas may further stretch the life-span of the city by a few centuries.

Then follows a detailed account of the cuttings, chronology, pottery, other finds, coins and sealings and animal remains.—S.R.

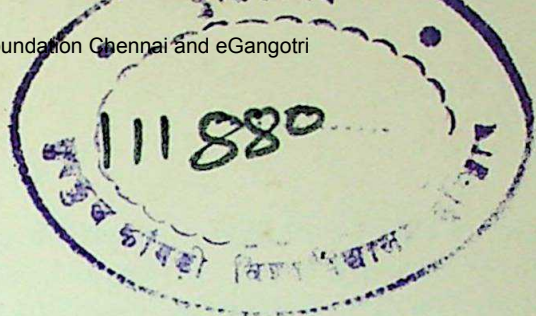
22. Verardi, Giovanni :—*Notes on Afghan Archaeology, II : Gaṇeśa Seated on Lion—A New Śāhī Marble.*

EW, XXVII, Nos. 1-4, 1977, pp. 277-83.

The marble stele represents four-armed Gaṇeśa in *lalitāsana* with left leg bent horizontally and the right vertically. The upper right hand holds the staff, the lower left presumably *modaka*, the broken lower right hand probably held *akṣamālā*, and upper left is lost. The proboscis is also lost, the only tusk surviving is on the right side. Behind is the beaded halo.

He bears a crown of three plaques on a beaded fillet, a necklace, a *sarpa-yajñopavīta*, wide trousers held by a clasp. The *vāhana* lion, instead of a mouse, is very unusual. It is under the god's left knee. The marble is rather poor and execution of the sculpture is not of the best, which indicate it to be a Śāhī sculpture. Although Śāhī's capital was Kābul, yet influence of Hindu religion and art is also present in other areas of Afghanistan. At Tapa Sardār, Ghazni, a Buddhist chapel containing a huge image of Durgā *Mahiśāsūramardīnī* was found. The Gaguri area and the bordering area of Qarabāg proved to be extremely rich in Buddhist remains.

This is followed by details of Gaṇeśa's dress (trousers), art style, etc.—S.R.



II—ARTS AND CRAFTS

23. Arya, Surendra Kumar :—*Jayasimhapura Jaina Purātattva-Saṁgrahālaya kī Aprakāśita Tīrthaṅkara-Pratimāṇī* (Un-published *Tīrthaṅkara Images in the Jaina Archaeological Museum, Jayasimhapura*). (in Hindī).

Sod. pat, XXVIII, No. 2, 1977, pp. 52-57.

There are about 37 images of the first Tīrthaṅkara Ādinātha or Ṛṣabhanātha mostly seated in *padmāsana* pose, characterised by *Dharma-cakra* on *prabhāmaṇḍala*, bull as vehicle, leafy branch of banyan tree, Gomukhī Yakṣa and Yakṣiṇī Cakreśvarī and the worshippers Bharata and Bāhubalī.

Other Tīrthaṅkara images contain those of the second Tīrthaṅkara Ajitanātha of Śambhūnātha, Abhinandanātha, Sumatinātha, Pārśvanātha, Candraprabha, etc., with their respective emblems, Yakṣas, Yakṣis, attendants, vehicles, etc. Some surviving feet of the Tīrthaṅkaras with inscriptions are also there, one of which suggests the image of Suviddhinātha, the 9th Tīrthaṅkara. Inscribed image of V.S. 1222 include one with a deer and a surviving Mahāmānasī Yakṣiṇī which indicate the Tīrthaṅkara Śāntinātha. Under the image of Kunthunātha is a goat, and, on the image of Gunā, there are Gandharva Yakṣa and Bālā Yakṣiṇī white marble image (No. 36) is Suvratanātha. There is only one image of the 22nd Tīrthaṅkara Neminātha from Jamner. These most numerous images in the Museum are those of Pārśvanātha and Vardhamāna Mahāvīra, the 24th Tīrthaṅkara in *padmāsana* with lion as his emblem. —S.R.

24. Bajpai, K.D. :—*Development of Jaina Art in Madhya Pradesh*.

JIH, LV, Pt. 3, 1977, pp. 81-84.

Early evidence of the spread of Jainism in Madhya Pradesh is lacking. Jaina tradition mentions the ancient city of Vidiśā where Tīrthaṅkara was worshipped in the form of Jīvantasvāmī. For Jaina connection with Ujjayinī, *Kālakacaryā-kathānaka* and other traditional accounts may be mentioned.

Vidiśā was a centre of Yakṣa-worship, and subsequently of Nāga cult from the times of the Nāga rule to the early mediaeval times. Vidiśā came in contact with Mathurā in Kuṣāṇa reign. It was at

Mathurā that Tīrthaṅkara images were given their distinctive iconographic symbology. The *Śrīvatsa* symbol, which is absent on the earliest Tīrthaṅkara image from Lohanipur (in Patna Dist.), appears clearly on Mathurā images.

Three inscribed Tīrthaṅkara images in the round were recently discovered near Vidiśā, two of them of Candraprabha and one of Puṣpadanta. They are described as caused to be made by *Mahārājādhirāja* Rāmagupta, the elder brother of Candragupta II. A large number of copper coins of Rāmagupta are known from Vidiśā region. The sitting posture in *dhyāna-mudrā*, the scalloped halo behind their heads, *Śrīvatsa* symbol on their chests, two *deva* chowri-bearers wearing *ardhoruka* and *uttariya*, ornaments and *mukuta*, and a *cakra* flanked on each side by a lion with tail raised on the pedestal are noteworthy. The palaeography of the inscriptions is similar to that on Udayagiri and Sāñchi.

The Pārśvanātha image in cave 20 of Udayagiri, carved during the reign of Kumāragupta I, shows the usual features of the Gupta Tīrthaṅkara images. Another important image (A.D. 500) is of a Tīrthaṅkara from Siri hill (Dist. Panna). During Gupta age a Jaina establishment was set up near Daśāvatāra temple, Deogarh, which diffused Jaina religious tenets in this region. Temples and art relics of Chanderi, Dudhai and Chandpur indicate this.

Mediaeval Jaina art is characterised by profuse ornamentation and iconometry. Chandellas were great patrons of art. It was at a later stage than that of Śaiva, Śākta and Vaiṣṇava cults that Jaina *ācāryas* settled at the east group of temples at Khajurāho and established their centre there.—S.R.

25. Beguin, Gilles :—*Two Himalayan Bronzes in the Guimet Museum.*

EW, XXVI, Nos. 1-2, 1976, pp. 167-74.

Two new, 'extremely precious', Himalayan bronzes have been added to the, Guimet Museum's 'Lanaist Art' section : (i) a very rare Tibetan bronze representing one of the 84 great Magicians (*mahāsiddhas*) of Tāntric Buddhism; and (ii) a Nepalese statuette displaying a very unusual aspect of Hevajra, one of the numerous tutelary deities of Tāntrism. No. (i) is stated in *Utkuṭukāsana* in *Varadamudrā* with a *nara-kapāla* in one hand and is adorned with jewels etc., e.g., *kuṇḍala*, *hāra*, *keyūra*, *valaya*, *mañjirā* and the like. Its date is earlier than 1643 when the first monastery of *b kra ṣ* is Lhun-po was destroyed. The image is comparable to three other statuettes already published, viz., those of the *Mahāsiddha* Nāg-po-pā (N. & A. Heeramaneeck Collection), Padmasambhava (at Newark) and Milārepa (in N. Delhi). The Guimet

Mahāsiddha likewise reveal two other particular details : the eyes are encrusted with silver, and the lotus seat rests on a square base decorated with animals. These features are common to Kashmir sculpture and the Pāla-Sena Bronzes of N.E. India from the 8th to the 12th century.

The statuette No. (ii) is made up of three main parts : the personages, the halo and the base. The god is represented dancing in union (*maithuna*) with his female counterpart (*prajñā*), goddess Nairātmya. This gift of Mlle. de Mallman happily completes the series of Nepalese bronzes of the Gurkhā epoch in the Guimet Museum. This Hevajra seems to be earlier than the Sukhāvati Lokeśvara, dated 1817, of the Newark Museum and evidently earlier than the assortment of bronzes brought back by S. Lévi from Nepal in 1898.—M.C.

26. Benisti, Mireille :—*Notes D' Iconographie Khmère (Notes on Khmer in Iconography)*. (in French).

BEFEO, LXIII, 1976, pp 375-87.

Supported with eight photos of Ba Kan Slabs, the article tries to establish *navagraha* cult in Khmer iconography. Fig 5 plate XXXIX gives clear indication of images of *grahas*. The article cites references from "A study of some Graha-images of India and their possible bearing on the *nava-devas* of Cambodia" by Debalā Mitra. About probable date author proposes 923 Śaka, i.e. 1001 A.D.—N.D.G.

27. Bhise, U.R. :—*Sāmagāna*.

JASB, XLIX-LI, 1974-76, pp. 41-44.

In this paper, the scholar attempts to present a precise account of various aspects of Sāman. From *Nāradiya Śikṣā*, he mentions two different streams of musical traditions which, in the *sāmagāna*, used two different instruments Vīṇā and Veṇu. In spite of supremacy of Vīṇā, anyhow Veṇu, the more primitive instrument, was allowed to follow a *sāmagāna*.

The scholar, by using also *Taittirīyaprātiśākhya*, gives a good account of notes (*svara*) and the musical scales (*grāmas*) used in the *sāmagāna*. Lastly, he describes the legend of emergence of Ṛc and music as noticed in the Brāhmaṇa literature.—A.C.D.

28. Chaturvedi, Lakshmi Narayana :—*Jaisalmer kā Mahattvapūraṇa Smāraka Nilakaṇṭha Mahādeva Mandir (Gaḍhasisar) Eka-aprakāśita Śilālekha*. (An Important Memorial Temple of Jaisalmer (Gaḍhasisar)—an un-published inscription). (in Hindi).

Sod. Pat, XXVII, Pt. 4, 1976, pp. 43-45.

- The author describes a Śiva shrine erected by Kalāvatiī, wife of

Rāwal Bhīm Singh in Saṁvat 1673. The temple has a simple *maṇḍapa*, *antarāla* and *garbhagṛha* (sanctum). It also has lotus scrolls on the *torāṇa* gateway, Numerous icons of Vināyaka Gaṇapati, Umā-Maheśvara, Gaṅgādhara, Śiva, battle scene etc., are carved within the temple. The inscription dated Saṁvat 1673 refers to its construction by Kamalāvatī.

The temple is *pañcaratha* type elevated over a plinth.—S.B.S.

29. Choudhury, R.D. :—*A Note on the Temple-Ruins at Majgāon, Assam.*

JIH, LV, Pt. 3, 1977, pp. 15-18.

Two temples, ruined by earth-quake, stand north and south parallel to each other about a 100 yards apart in Majgaon (Assam).

The *maṇḍapas* of these were at a higher level than the *garbhagṛhas* and these must have been *sopānas* (steps) to ascend. The architectural pieces lying on the earth may be mentioned as follows :

1. The *sirapattis* of the two temples, which must have been employed in the *dvāras*, have in their upper parts a row of miniature *śikhara*s. In each *śikhara* of the northern temple there is a seated yogī figure which is absent in the *śikhara*s of the southern temple. Below this *śikhara*-row is carved an image of Gaṇeśa in the middle.

2. The *śilālīs* of the two are also similar, but do not bear the usual two figures of retreating lions, an elephant pair and a vase. They have only a decorative design resembling a small tree in the middle. This type of *śilālī* is not met with in pre-Ahom temples. In addition to these broken *āmalaka* pieces and other sculptured stones are also lying there.

3. The *dvāra-śākhās* of both the temples are in the site. One lone *śākhā* is lying at a distance, and two others in the modern *nāmghar* shrine. The upper part of the *śākhās* have floral and creeper designs in two *paṭṭas*. In the lower part of the lone *śākhā* and that of one *śākhā* of the *nāmghar*, figures of Gaṅgā, anthropomorphic Nandī with bull face, holding a *daṇḍa*, and *dvārapāla* are seen in *sthānaka* attitude. The other *nāmghar śākhā* carries the figure of Yamunā, Nandī and *dvārapāla*. Figures of Gaṅgā and Yamunā were sculptured on temple *dvāra* first in the Gupta period. They also occur on *dvāra* of Daparbatīā Śiva temple three centuries later (c. 6th cent.). This North Indian Gupta feature appearing in Brahmaputra valley shows that Majgāon continued to maintain Gupta art tradition, though slightly differently. The prevalence of Gupta tradition is further proved by the Tezpur rock inscription of Kāmarūpa king Harjjar Varman dated in Gupta era

510 (A.D. 829-30). As the big Harjjarpukhuri tank was excavated in Harjjar's time, the temples too were possibly built at the same time.—S.R.

30. Das, D.R. :—*The Vāstubhūṣaṇam—A newly Discovered Text on Architecture.*

JBRSP, LXI, Pts. 1-4, 1975, pp. 79-87.

The manuscript of *Vāstubhūṣaṇa* was retrieved by T.P. Santra, Curator of the Ānanda Niketana Kīrtisala Rural Museum at Nabāsan in Howrah district, from a grocer's shop. It was composed by Śrī Bhūṣaṇacandrācārya, *Jyotiṣa-tīrtha*, son of Śrī Jagannāthācārya and grandson of Śrīmad-Candradeva of Grahavipra community settled in the village Jambāḍī, 6 miles to the west of Halḍī river.

The text is in Sanskrit, preceded by a brief introductory chapter on *Gṛhārambha*. It tells the householder in which side of the homestead he should build his dwelling and in which direction it should face, according to the quarter of the year and the cardinal point of the side of the homestead. It mentions the length and breadth of the house, 16 types of *vastu*, and shapes of the construction like *daṇḍākāra*, *omkārasaḍṛśa*, *Mṛdaṅgatulya*, etc., and their effect. Selection of the homestead, its division into *bandhas*, i.e., blocks the effect of residing in them, the auspicious hour to begin the building operation, the height, thickness of the walls, the sort of house for each of the four castes, the construction of the royal palace, etc., in short numerous details are given.

The book contains 96 sections including the *maṅgalācaraṇa* in the beginning and *upasaṁhāra* at the end. These are again arranged in four *kramas*. The author has compiled after observing the different views regarding house-building and consulting various *śāstras* in the Śaka year 1833.—S.R.

31. Ekambaranathan, A. :—*Buddhist Vestiges in Toṇḍaimaṇḍalam.*

BITC, 1977, pp. 17-21.

The history of Buddhism in Tāmiḷ Nāḍu can be traced back to the days of Aśoka. His son Mahinda is said to have built a *vihāra* at Kāvirippūmpattinam which testifies to the prevalence of Buddhism in Tāmiḷ Nāḍu in 3rd cent. B.C.

1. *At Kāñcīpuram* : It was one of the most important Buddhist centre in Toṇḍaimaṇḍalam. Toḍukaḷaṟkiḷḷi, a Coḷa king constructed a *caitya* ant Kāñcī in which the symbol of Buddha-pāda was consecrated.

2. *At Paḷḷūr* : There are three interesting images said to have been brought from a nearby mound called Buddhameḍu. The brickbats scattered there show that there might have originally been a Buddhist chapel, later converted into a Śiva temple.

3. *At Kūvam* : Among the relics here, two Buddha figures and a *dharmacakra* have been found in front of a Viṣṇu temple.

4. *At Kaṇikiluppai* : A Buddha image has been noticed on the bank of the lake in this valley and a *dharmacakra* brought from there.

5. *At Mylapore* : Two headless Buddhas have been discovered in the heart of Mylapore. They were buried below the surface level.

6. *Tiruppādirippuliyūr* : also called Patalipuram, was a centre of Buddhism at the time of Tevaram Trio. No Buddhist relics survive.

7. *At Saṅghamaṅgai* : Named after Buddhist Saṅgha, this region was the birth-place of Sākyanāyanār who became the head of Buddhist institutions at Kāñcī, and later turned an ardent devotee of Śiva.

Besides these, some of the inscriptions engraved on the Hindu temples on loose slabs clearly indicate the existence of Buddhist institutions at Toṇḍaimaṇḍalam. — S.R.

32. Gururajachar, S. :—*Socio-Economic Role of Temple in Mediaeval Karnatakas*.

SIE, IV, 1977, pp. 106-007.

The author tries to discuss the significant role played by the institution of temple in the socio-economic life of mediaeval Karnataka (1000-1300 A.D.), mainly in the light of contemporary inscriptions.

The temple, originally built for the purpose of prayer and worship, was an important centre of education and reasoning, religious as well as secular. Suggaladevī made certain grants to a temple for the maintenance, among other things, of the students, for their food, clothing and medicines. The teachers of various branches of learning were to get their salaries at Talaguṇḍa Praṇēśvara temple. The institution of *devadāsīs* (dancing girls) was closely attached with the temples. The courtesans enjoyed much wider latitude in society than other women. The temple, moreover, was like a big landlord, owing vast properties in land acquired by way of devotions or purchase. The tenants cultivating the temple lands often enjoyed humane treatment and certain privileges. The temple was also a big employer providing means of livelihood for a

fairly large number of persons. It was a big consumer and purchased numerous articles for purposes of carrying on daily worship as well as feasts and festivals. It also encouraged many of the industries or many handicrafts. Some temples also had their own oil mills. Thus it played a vital role in the socio-economic life of the people.—P.G.

33. Jain, Priyamvadā :—*Jaina Bhakti-kāvya meṁ Saṅgīta (Music in Jaina Devotional Poetry). (in Hindi).*

JSB, XXX, No. 2, 1977, pp. 1-7.

Bhakti is a special form of love of God. It is of nine kinds in which a devotee loves and serves his deity in the role of his wife, husband, friend, servant, etc. In Jainism, the concept of *bhakti* is different from that of Vedic and Vaiṣṇava sects.

Jainism attaches great importance to the *Karma* theory. Salvation (*mukti*) can be achieved on the cessation of good and bad deeds of a person. Deeds are only bondage; release from them is *mukti*. Man is free to perform good or evil deeds and also free to enjoy or suffer their fruits. God is not some different entity or individual. By the cultivation and refinement of its spiritual qualities, an individual soul becomes the Supreme Spirit. Such perfected souls are called *siddhas*.

The attitude of reverence to such *siddhas* gave rise to the evolution and development of *bhakti* in Jainism, which advocates devotional service to *Tīrthaṅkaras*, *Arhats*, *Siddhas* and *Ācāryas*.

It is regretted that no research work has been done and published on the evolution and development of *bhakti* poetry of Jaina poets who were also adept in music. A long list of such poets, their works and dates is given hereafter.—S.R.

34. Jash, Pranabananda :—*The Gaṅgādhara-mūrti of Śiva—A Historical Study.*

JIH, LV, Pt. 3, 1977, pp. 25-30.

Śiva is worshipped in *Saumya* (mild) or *Raudra* (fierce) forms, or as *liṅga* symbol. The mild Gaṅgādhara form is connected with the descent of Gaṅgā from heaven by severe austerities of Bhagīratha in order to purify the ashes of the sinful sons of Sagara. The force of the descending waters of Gaṅgā was borne by the matted hair of Śiva, and released from there, they flowed in a trickle to the earth (*vide Purāṇas, Rāmayaṇa and Āgamas*).

According to the *śilpa* texts, Śiva should be standing with his right leg planted vertically on the earth and the left slightly bent; front right hand touching the chin of Umā on the left, feeling jealous of Gaṅgā, and his left front arm embracing Umā; back right arm lifted up to the *uṣṇīṣa* on the crown of the head and holding a *jaṭā* on which stands Gaṅgā. His back left hand carries a *mṛga*. Bhagīratha with some Ṛṣis is shown praising on the left.

In *Kamikā* and *Karaṇāgamas*, the details are different. Śiva is shown with three eyes; front right and left hands in *abhaya* and *kaṭaka* pose; and the other two carrying *paraśu* and *mṛga* respectively. The *paraśu*-holding hand should be raised up to the ear; Bhagīratha's figure made to *aṣṭa-tāla* measurements, should reach to the navel, chest or neck of Śiva.

This iconographic description is followed by the detailed description of the best specimen of Śiva Gaṅgādhara—mūrti from the cave temple at Elephanta, and one from the west wall of the rock-cut cave at Trichinopoly.

The rivers Sindhu, Sarasvatī, Yamunā, Gaṅgā, Narmadā, Godāvarī and Kāverī, through which the Aryan culture spread, are held sacred. Earlier literary works and archaeological remains refer to this popular deity of the Aryans. On the other hand, Śiva's earliest form is found on Indus seals belonging to the non-Aryan or Dravidian group. The synthesis of Aryan and non-Aryan peoples resulted in the Hindu civilization.—S.R.

35. Jha, V.D. : —*Unique Syncretistic Image from Bastar*.

PPB, V, No. 1, 1977, pp. 35-38.

This syncretic image was found near the ruins of an ancient temple on the bank of an old tank at Dongarrās pāṛā of Bhairamgarh, Dist. Bastar.

The single-headed and eight-handed deity stands with lotuses in both (natural) hands, stands on a chariot drawn by 7 horses driven by three-headed Aruṇa. Three-headed-Garuḍa-figures are also known, particularly on coins of Rāmagupta.

The deity is wearing a *Kirīṭa-mukūṭa* with halo, *Karṇa-Kuṇḍalas*, *hāra* with *Kaustubha Maṇi graiveyaka*, *yajñopavīta*, beaded *abhyaṅga* round the waist, and long boots. His three other right carry *sruk*, *triśūla* and *śaṅkha*, and the three left hands *Veda*, *khaṭvāṅga* and *cakra*. Daṇḍa is depicted on the left and Piṅgala on the right of the deity.

Sruk and *Veda* represent Brahmā; *triśūala* and *Khaṭvāṅga*, Śiva; and *śaṅkha* and *Cakra*, Viṣṇu.

The syncretistic images of Sūrya, Viṣṇu, Brahmā and Śiva were introduced during the mediaeval period. *Śilpa-śāstras* like the *Aparā-jitapṛcchā*, *Rūpamaṇḍana*, *Śāradā-tilaka-tantra*, *Mārkaṇḍeya* and *Viṣṇu-dharmottara Purāṇas* mention the said four deities to be *abheda* (not different).

The present image shows some affinities with those found in the figures of *Hari-hara-hiraṇyagarbha* and *Hari-hara-pitāmaha*, but it has its own peculiarities. It is unique because it represents the four principal Vedic deities as having a common head. It is not prescribed in the *Śilpa-śāstras*. The deity should be called *Hari-Hara-Hiraṇyagarbha-Pitāmaha*.—S.R.

36. Kala, Jayantika :—*Govardhanadhārī Images in Indian Plastic Art.*

PPB, V, No. 2, 1977, pp. 25-34.

The earliest depiction of Govardhanadhārī Kṛṣṇa is on a mutilated panel of Kuṣāṇa period (2nd cent. B.C.) on which the head of the main figure survives. In a 3rd cent. B.C. sculpture, unearthed from the site of Gatāśrama Nārāyaṇa at Mathurā. Kṛṣṇa is depicted akimbo, has *kāka-pakṣa* hair style and wears a *vanamālā*. In small panels flanking him are cowherds and animals. Many small images of Govardhanadhārī of Gupta and post-Gupta period have come to light in and around Mathurā. In short, such images, panels, sculptures, etc., are found at the following places :

1. Terracotta plaque from Sahet-Mahet, Kṛṣṇa in *tribhaṅga* pose.
2. Panel on upper part of door-jamb from Maṇḍor, Rājasthān, 5th cent.
3. Colossal image, 5th-6th cent, *vyāghranakha* in torque and *kāka-pakṣa* hair style of Kṛṣṇa.
4. Gupta terracotta c. 5th-6th cent. A.D.
5. A panel from Bikaner, Kṛṣṇa standing amidst herd of cattle.
6. Bas-reliefs in Caves Nos. 2, 3 at Bādāmī are very important.
7. Pillars at Paṭṭadakal (7th cent.) contain a few scenes of it.
8. At Kṛṣṇa-maṇḍapa, Māmallapuram, mt. on left hand, right in *varadamudrā*.
9. In a panel of SE wall of Paharpur temple. Kṛṣṇa with four hands, supports the mountain on one figure of left hand and clasps a woman with the right.

10. The theme was popular in Rājasthān in mediaeval times and is depicted in numerous panels. Depiction of the scene is found at Osian (8th cent., Bihar 10th cent.); in Cave No. 16 at Ellorā; in a panel in a temple at Sohāgpur (M.P.); depicted with *Śālabhañjikā* in Hoysaleśvara temple at Halebid (11th cent.), on wall of Viṣṇu temple at Mosale (12 cent.) and in Keśava temple at Belur in Karnāṭaka; in Viṣṇu temple at Kukdeśvara temple at Indore (12th cent.); a sculpture at Mogalarājapura in Veṅgī country; at Ellorā but different from that at Māmallapuram, and 18th cent. sculpture enshrined at Sonamukhī.—S.R.
37. Kesharwani, S.N. :—*The Sītā Mātā Temple at Deorbijā.*

PPB, V, No. 2, 1977, pp. 39-41.

The *sapta-ratha* sandstone Kālachūri temple of Sītā Mātā with a restricted portico in front, stands on the western bank of a tank in Deorbijā. It is built on a high *upapīṭha* with a series of ascending mouldings. Above the *upapīṭha* rest the *adhiṣṭhāna* mouldings over which starts the *jaṅghā* portion having *mañcikā* at the lower end and two horizontal bands of sculptures. Amongst the *Bhadra* deities, the Hari-Hara-Hiryaṇa on the *garbha* (Upper niche) and Sūrya on the lower niche of the western side are remarkable.

The surmounting *veraṇḍika* shows a series of ascending mouldings. The curvilinear *śikhara* is of *sapta-ratha* variety with three *uruśṛṅgas* and an elaborate *śukanāsikā* at the front. The small portice stands on a common *upapīṭha* is of a uniform pattern up to *veraṇḍika* and contains two ornate pilasters supporting the lintel of the sanctum doorway with an elaborate *śukanāsikā* on the portico roof, it represents a model of *Sālā-śikhara* Shrine. It has a series of nine ornamental mouldings at the basement and plinth. The gabled roof has three receding tiers, each crowned with loops issuing from *kīrtimukhas* at the top.

The *pañca-śākhā* doorway of the sanctum faces east and is carved with rosette, *puṣpamālā* and human figures. At the lower ends of the jambs are carved Gaṅgā and Yamunā on their respective vehicles and male and female attendants. On the *lalāṭa-bimba* is the figure of Gaṇeśa. The small square sanctum has a flat roof with lotus in relief in the centre.

On the basis of architectural peculiarities, iconographic elements and decorative scheme, the temple may be assigned to the 12th century A.D.—S.R.

38. Mate, M.S. :—*Jaina Murals from Vidarbha.*

JASB, XLIX-LI, 1974-76, pp. 125-27.

Early Jaina-murals belonging to Digambar sect of 8th to 14th century A.D. have been noted from : eccan and Karnataka. A similar, but much later expression, of Digambar Jaina mythology at Jamoda in Vidarbha (Dist. Buldhana) has been uncovered by the author and his colleague. The paintings are found on the walls of Ādinātha Shrine using deep crimson and green background with firm outlines in black. The paintings have the kings, queens, princes, ministers, generals, holy men and others with purely decorative motifs as the subject. Geometric patterns are absent. Numerous panels depicting twenty-four Tīrthaṅkaras also occur beautifully. Of these varied subjects three pieces are described. First is of many groups of attendants arranged in a horizontal row. Trees are alternately arranged with each human figure. Second painting shows the myth Neminātha, who did not accept a proposal of marriage after seeing the sorrowful animals to be slaughtered for nuptial feast. Veneration of Ambaji is the subject of the third panel. — B.K.

39. Mishra, R.N. :—*Jaina Images and their Predominant Styles : Dāhala and South Kośala Regions.*

PPB, V, No. 2, 1977, pp. 1-13.

Bahoribandha Jaina image inscription (12th cent.) refers to the construction of a temple of Tīrthaṅkara Śāntinātha with white *vitāna* image in which was consecrated by Ācārya Subhadra. Ālhāghāṭa inscription of 1159 A.D. mentions the construction of *Satishaḍīkāghāṭa* and Ambikā temple. Stylistically, the Jina figures on the doorway lintel belong to the art of Dāhala when decadence in art had begun.

Jaina remains in Bilhāri and Kāritālāi regions are prolific though scattered. The Kāritālāi constructions define the background of building activity which eventually influenced the Jaina art. Wholly Jainistic images exhibit distinctive iconographic touch which is non-Jaina, e.g., Araṅga temple interprets the Śaiva *bhūmija* style. The content of Jaina art in this region is rich in types, iconography and style.

The post-Gupta period in Central India shows a very definite idiom of style in sculpture derived from the mannerism of the art of North-South Gupta-Vākāṭaka tradition. Images from Eraṇ, Mandasor, Dāhala, Sagar, etc., provide stylistic indices to the evolution of modes and mannerism in sculpture during the transitional phase. South Kośala idiom has a greater sophistication, artistry and consecrated

historical tradition. Some images like that of Ādinātha inside Parghania Deo temple reflect a sophistication and purity, distinguished by a balanced conglomeration of convex surfaces bounded with a rhythmic movement, a re-statement of 'classical' idiom.

The exuberant and languorous variations of this idiom are fairly recurrent in the 10th to 14th centuries art of South Kośala. The 2nd and 3rd quarters of 11th cent. witnessed the afflorescence of sculpture in the Ḍāhala region. In the 10th cent. images the details of *parikara* tend to proliferate and have motifs like elephants, attendants, Jina groups standing or seated and fly-whisk bearers.—S.R.

40. Mudiyanse, Nandasena :—*Antiquities and Paintings from Śaṅkhapālavihāra (Ceylon).*

EW, XXVI, Nos. 1-2, 1976, pp. 205-12.

The Śaṅkhapāla Vihāra is situated on the Ratnapura Hambantota road, in between the 91-92 mile posts on the left side, in the area called Pallēbādda, in the Tāmbagamu-pattu of the Aṭakalan-Kōraḷē of the Ratnapura district. The site is traditionally associated with Phussadeva, one of the ten warriors of Duṭṭhagāmaṇi Abhaya (161-137 B.C.). This warrior whose competence in the blowing of the conch shell is spoken of in the *Mahāvamsa*, had, after his association with Duṭṭhagāmaṇi Abhaya in his wars with the Tamils, joined the order of Buddhist monks and lived to the end of his days at the Śaṅkhapāla Vihāra. He is said to have attained *arhant*ship and passed away at this spot. There are early Brāhmī inscriptions on the drip ledges of the caves at this site. Two of these mention Puśadeva (Pāli *Phussadeva*), as the donor of the caves to the order of monks. Below these inscriptions are engravings of a conch, a *stūpa* and a lamp post. A small *stūpa* in ruins, exists on the summit of the rock above the caves.

The shrine rooms at the site contain a large number of antiquities of considerable iconographic interest. Besides images of the Buddha, there are sculptures of Viṣṇu and Skanda, executed in stucco to a height of seven feet and placed under a *makaratorāṇa*. On the walls are paintings of (a) Saman, the God of Adam's Peak; (b) Nātha (Avalokiteśvara), one of the principal Bodhisattvas of the Mahāyāna Pantheon; (c) Siyavaṭuka, a demon; and (d) Sūniyam-Yakā, also a demon.—M.C.

41. Mukerji, R.N. :—*Bindu and Tāntric Iconography.*

BMQ, III, No. 3, 1977, pp. 5-10.

The Tāntric Goddess Tripura-Sundarī Ṣoḍaśī is like a moon

exceeding the full moon by a digit. In the worship of the Goddess, 10 digits of fire, 12 of Sun and 10 of Moon are also worshipped.

She is depicted as sitting on the lap of Śiva, decked out in ornaments, and adorned with a digit of the moon in her forehead. This is the 16th digit. She has four arms and carries a noose (*pāśa*), goad (*aṅkuśa*), bow of sugarcane, and five arrows of flowers. In texts, noose is said to be the power of desire (*icchā-śakti*), which binds creatures; goad is knowledge (*jñāna-śakti*) that goads towards liberation; and the 5 arrows are the power of action (*kriyā-śakti*). It is said that Kāma acquired his beauty and power by worship of Śodaśī.

With sensory arrows of flowers, Goddess of Beauty ensnares creatures. As Goddess of Conscious-power (*Cic-chakti*), she is free from objectivity, and pervades all directions, all entities as subtle essence, and is at once being and non-being. She is both terrible and supreme beauty.

Śrī Yantra is also made up of double five triangles. In all these cases, as clearly seen in the number of arrows possessed by the Goddess and Kāma, five represents the senses. By attributing a static and dynamic aspect to each, they become ten, as also when possessed by a couple.

Goddess and Kāma both have five arrows in their hands. Kāma, Rati and their friend Vasanta are worshipped as part of the worship of the Goddess. The close association of Kāma with the Goddess led to the particular types of Tāntric rites with five ingredients (*makāras*)—wine, meat, fish, gesture (*mudrā*) and coitus. In *Ānanda-laharī* Brahmā, Viṣṇu, Rudra, Īśvara and Sadā-Śiva are the five feet of her throne which correspond to five senses.—S.R.

42. Murthy, Krishna K. :—*Some Tāntric Icons from Amarāvati in Andhra Pradesh.*

JIT, V., No. 2, 1977, pp. 11-22.

The author deals with the Tāntric icons that have been unearthed during the excavations conducted at Amarāvati. Interestingly, the icons of Buddha, Maitreya, Buddha Padmapāṇi, Buddha with Maitreya and Padmapāṇi, Heruka, Jambhala, Shyāmatārā, Ugratārā have all been described and the iconographical notes related to them have also been visualised.—Author.

43. Murthy, Krishna K. :—*Multi-coiled Ornaments in Early Indian Art.*

JOIB, XXVII, Nos. 1-2, 1977, pp. 27-32.

Multi-coiled ornament in its varied forms which include *karṇa-bhūṣaṇa* (ear ornaments), *aṅgadas* (armlets), *proṣṭhakoṣṭhavalaya* (wristlets

or bracelets), *angulivakas* (finger rings) and *nūpurās* (leg ornaments) gets its portraiture in early Indian art and literature. Evidences to such ornaments outside India are also available as early as in ancient Egyptian age. The prevalence of this ornament outside India even long before it had its representation in India indicates, it has foreign origin and it is quite likely that this ornament was introduced into India by the Romans at Sāñchī and Amarāvātī.—Author.

44. Nath, R. :— *On the Gateways of Chanderi*.

II, XXX. Nos 3-4, 1977, pp. 1-6.

The art of the gateways of Chanderi is unique in mediaeval architecture and deserves to be classed as an independent style. Originally there were five gates, of which only three have survived. Teliya Darawāzā (East) and Changa Darawāzā (West) have disappeared. Khūnī Darawāzā (South) is a simple structure renovated from time to time. The Faqir or City Darawāzā (West), the present main entrance to the City, is of unornamented yellowish stone and has an archway with two ogee arches on either side. On either side of the exterior, i.e. Western arch, is carved with a Śārdula (composite lion motif) on a panel sunk into the wall. The Delhi Darawāzā (North) is a huge gateway of stone, having a lintel and brackets with a flat roof. On either side is an arch with a very prominent ogee almost rising above the frieze.

Śārdula is a mythical and auspicious Hindu animal motif which shows the abundant faith of the builder in the Hindu myths and some beliefs. This rapport with the masses was necessary for a newly found kingdom and an expedient for socio-religious harmony and internal peace.

In Chanderi there are also interesting free-standing gateways. The most important is the Badal Mahala Darawāzā in two storeys. Its middle portion has two ogee arches, one over the other.

The turrets of the gateways of Chanderi were inspired by Tughlak style of architecture of Delhi. The lotus medallion owes its origin to the indigenous art of India, while geometrical types and design are Muslim. Such gateways are never used in the Muslim art in India prior to Chanderi. They derived inspiration from the *Torāṇa* of the Hindu temples found in and popular in those regions. The taste and zeal for gateways was so great that a governor had a gateway carved in living rock, with all the features of Chanderi gateways. Two oriel-windows were also carved on the Kati-Ghato Darawāzā on Chanderi side. It has two inscribed tablets, one in Persian and the other in Sanskrit. The use of Sanskrit and Vikrama Saṁvat 1547/1490 A.D. on an inscription

in the region of Ghayasuddin Shah of Mandu shows how greatly the Muslim elites of Chanderi respected the feelings of the Hindu masses.—S.R.

45. Nema, Srirama :—*Revanta Mūrti (Image of Revanta). (in Hindi).*

PPB, V, No. 2, 1977, pp. 154-56.

This sandstone Revanta image, preserved in the Indirā Kalā Saṅgīta Viśvavidyālaya, Khairagarh, has come from the village Khajari. It is carved on the upper half of a stone, the lower half is blank.

Revanta is shown riding a moving horse, holding a whip in his right hand and reins in his left hand. His chest is raised. The turban on his head with a ribbon border, is somewhat pointed. He wears a *dhotī* reaching down to the knees. A dagger and decorated shields hung from his waist-band on the right. Behind the tail of the horse which is missing, there stands an umbrella-bearer. The background of the image is forest and mountains.

From quotations from the *Mārkaṇḍeya Purāṇa*, *Bṛhatsamhitā*, etc., it is shown that it is carved according to the prescribed iconographic details and that it is the image of God Revanta, the son of Sūrya who was largely worshipped in eastern India.—S.R.

46. Niyogi, Pushpa :—*Cundā : A Popular Buddhist Goddess.*

EW, XXVII, Nos. 1-4, 1977, pp. 299-305.

A popular but mysterious goddess in Buddhist world, both in India and outside, is Cundā differently named as *Candā*, *Candrā*, *Cuṇḍrā*, *Cundrā*. The Chinese and Tibetan equivalents may go back to Sanskrit Cundī, Caṇḍī (Durgā), Cundi, etc. The Japanese Shingon sect doubtfully derives it from Sanskrit *Śundhi*, *Sunda*, *Cuṇṭi* or *Cuṇḍī*. She is called *Koṭi-śrī* or *Sapta-koṭi-Buddha-mātr-Cuṇṭi-devī*, mother of 70000000 Buddhas. Japanese believe her to be Indian Durgā, wife of Śiva.

The form Cuṇḍa is met with in *Śikṣā-samuccaya* of Śāntideva, *Niṣpannayogāvalī* of Abhayakaragupta, and *Sādhana-mālā*. She was known by this name in 11th cent. The name *Candrā* appears in *Āryamañjuśrī-mūlakalpa* in which she is affiliated with different Dhyānī Buddhas like Virocana, and is regarded as one of the *Dhāriṇī* goddesses assigned to the Dhyānī Buddha Amoghasiddhi.

In iconography, she may be classified according to the number of arms, though in some cases her identification remains controversial.

Two-armed Cundā, appearing in a *maṇḍala* is described in the *Niṣpannayogāvalī* as of white colour, holding in her two hands a rosary on which a *kamaṇḍalu* is suspended. Two-armed images, one in Djakarta Museum and the other, a Java bronze, holding a bowl, are identified by some as Prajñāpāramitā, but as Cundā by Conze.

A four-armed Cundā is mentioned in *Sādhana-mālā* with colour of autumn moon, one face—her right hand in *varada-mudrā*, a book on lotus in the left, and two hands hold a bowl. She is to be decked in all kinds of ornaments. One such image is in "Freer Gallery of Arts" in America. Getty describes her as of red colour, sweet expression, and holding a rosary and a book in upper hands, while the lower one is in "meditation" *mudrā* holding a vase. Clarke has reproduced a "Caturbhujā-Cundā" of China. One is in Cave 12 of Ellora.

Six-armed Cundā is portrayed in Cave No. 10 at Ellora, and 8-armed is kept in Leyden Museum of Ethnology, and one illustrated on a panel in Caṇḍi Mendut, Java. A 12-armed bronze image was discovered from site No. 1 at Nālandā.

Sixteen-armed Cundā is illustrated in Cambridge University MS, seated on lotus throne in *vajrāsana*. A 16-armed image from Nepal is preserved in Baroda Museum of which the special feature is the seat which is on the prostrate figure of a man. In *Sādhana*, she is stated to be sitting on *sattva-paryāṅka* — of man or animal. It is placed in 16th century.

A 9th cent. 18-armed image, found at Niyamatpur (Bangla Desh) is preserved in Varendra Research Society Museum. One was found at Nālandā in site No. 4, another of stone from Nālandā is preserved in National Museum, New Delhi. An 18-armed bronze female deity is preserved in the Museum für Völkerkunde, Vienna, Austria.

1. *Cundā as Companion Deity* : Cundā as companion deity of *Aṣṭabhujā Kurukullā* is described in *Sādhana-mālā*. She is seated on a lotus petal in the *Īśāna* corner of *Kurukullā-maṇḍala*.

2. *Cunda in Kālacakra-maṇḍala* is described in the *Niṣpannayogāvalī* as the wife of Takkirāja who resembles Dhyānī Buddha Ratnasambhava. She is white in colour with four arms.

3. Two-armed Cunda in *Dharmadhātuvāgīśvara-maṇḍala* carries in her two hands a rosary on which a *kamaṇḍalu* is suspended. She is among the 12 Dhāriṇī deities stationed in the northern direction who are placed in the family of the Dhyānī Buddha Amoghasiddhi of green colour.

4. Cundā in *Mañjuvajra-maṇḍala* appears with a large number of gods and goddesses and placed in *Īśāna* corner. She is of white complexion and has 26 arms.

Hereafter are described the attributes and gestures of Cundā and significance.—S.R.

47. Padigar, Shrinivas :—*Some Sculptures of Mālegitti Śivālaya and Their Identification.*

JKU, XIII, 1977, pp. 62-65.

Mālegitti Śivālaya on the rocky hill of Bādāmī has some iconographically and stylistically remarkable sculptures. On either side of the doorway of the *Sabhāmaṇḍapa* is a *Devakoṣṭha* containing the figure of a man. As the temple has been identified as Sūrya temple, these two male figures are the *Dvārapālas*, Daṇḍa and Piṅgala. The right side figure is mutilated. The left side *Dvārapāla*, standing with his legs slightly bent, holds a *khaḍga* (sword) and *kheṭaka* (shield). He wears a *kirīṭa-mukuta* behind which is a vertically stretched nimbus (*prabhāmaṇḍala*). He is represented nude. Nudity seems to be peculiar to this Śivālaya. At each corner of the panel is a *kubja* (dwarf) each in a different pose.

The sculpture occupying the left recess of the ante-chamber leading to the *Garbhagṛha* shows a male figure and a female having the human bust horse's hind part. The male holds a *gadā* in his right hand and the hair of the female in the left. The female holds an object looking like a rope in her right hand and the left is engaged in releasing her hair from the man's grip, who has placed his left leg on her posterior. Both the figures wear *kirīṭamukuṭas*, but *prabhāmaṇḍala* is conspicuously absent.

The suggestion that it represents Keśava slaying the demon Keśin is unacceptable because Keśin was a male. Here the figure is of a female. On the basis of Puranic legends, the sculpture represents Sūryā threatening Chāyā, the likeness of Saṁjñā, the wife of Sūrya. Saṁjñā had left Chāyā as her substitute when leaving for her father's home. Chāyā is being threatened because she did not treat the children of Saṁjñā well and refuses to tell the truth to Sūrya when asked.—S.R.

48. Pandeya, Syama Kumara :—*Dakṣiṇa Kośala kā Kalā-Vaibhava (The Splendour of the Art of South Kośala).* (in Hindi).

PPB, V, No. 2, 1977, pp. 125-41.

Not being among the *mahājanapadas* of Buddha's time and being away from trade routes, the art of South Kośala does not show Maurva

influence. For the first time the art here developed with the development of the Vaiṣṇava cult, in the 2nd century A.D.

The image of four-armed Viṣṇu holding a conch or citron in his front hands joined at the chest, his right back hand on the top of a heavy *gadā* and the left carrying a *cakra* was the first to be sculptured at Malhar. The inscription *paḍadatasa bhāyā bhāvadāyāyī kārāpitā* tells that it was caused to be made by the Bhāradvājī wife of parṇādatta. There must have been a temple (not lost) in which it was installed.

Two 3rd century images, one of Śiva and the other of *Ardhanārīśvara mukhaliṅgam* have also come from Malhar. The lower portion of the Śiva image is lost. The god has three eyes and wears a broad *grāiveyaka*. Both of his arms are broken. In the *Mukhaliṅgam*, Pārvatī on the left wears heavy *karṇa-kundalas* and *kirīṭa-mukuta*. Both the images are large and heavy and show local features. Thick upturned lip, broad face and the form of the chin show tribal features.

The massiveness and carving in the round show influence of Yakṣa tradition of Kuṣāṇa period.

After the 3rd century, many art centres like Tālā, Kharod, Rājīm, Aḍabhāra, Pujārīpālī and Sīrpur came into being. The Śarabhapurīyas, the contemporaries of the Guptas, followed by Somavamśins and lastly by the Kālachūris, show their respective influence on the art of South Kośala.

The images made during the 4th to 8th century can be divided centurywise into four classes. In the first class fall the images in the Devarāṇi-Jethānī temple at Tālā. They show the influence of Kuṣāṇa art and also of mature Gupta art. The Naṭarāja image in a shrine (*maṛhi*) in front of an Aḍabhār temple represents the second class. In the third class are included the images from Kharod, Sīrpur and Pujārīpālī. The Buddhist art of Sīrpur falls in the 4th class. The art of Kālachūri times is completely influenced by the Tripurī style.

Further, there is discussion on temple architecture of S. Kośala.—S.R.

49. Parekh, V.S. :—*An Image of Double-faced Gaṇeśa from Junāgaḍh.*

JOIB, XXVII, Nos. 1-2, 1977, p. 40-42.

Gaṇeśa-worship is related to the ancient Yakṣa-worship. In the beginning, images of two-armed Gaṇeśa or Gajānana-Yakṣa were found. A stone-slab of Kuṣāṇa period from Mathurā depicts five elephant-faced

Gajānana-Yakṣas, and possibly played an important part in the development of the concept of Pañca-Gaṇeśa coins. The Indo-Greek coins of Eukratides (B.C. 171-150) and Hermius (1st cent. B.C.) show the earliest representation of Gaṇeśa on them. Thus, Gaṇeśa was included among important Hindu deities up to 2nd or 1st cent. B.C.

Full iconographic representation of Gaṇeśa is found in the early Gupta period on specimens from Udayagiri Cave, Kabul and Sāmlājī. Among the forms of Gaṇeśa, five-faced Heramba-Gaṇeśa is noteworthy. The aforesaid Kuṣāṇa stone-slab from Mathurā might have formed the basic concept of Heramba-Gaṇeśa icons. Stone-slabs depicting five Gaṇeśas have been found from Baḍōha (Dist. Vidiśā), Kaḍavāhā, Kirāḍu Jamaroli (near Jaipur) and Vārāṇasī.

In the Pañca-Gaṇeśa icons, five-faced and eight-handed Gaṇeśa rides a rat; one of its four right hands is in *varada-mudrā* and the others hold *aṅkuṣa*, *danta* and *paraśu*; and left hands carry *kapāla*, *bāṇa*, *akṣamālā*, *pāśa* and *gadā*. A stone-image of Heramba-Gaṇeśa (12th cent.) in the British Museum has his Śakti with him. From Vārāṇasī, an icon (16th-17th cent.) with one central elephant face and one each on either side forms a naked *Pañcamukhi* Heramba-Gaṇeśa. A wooden such Gaṇeśa rides a two-faced man, representing Kāla and Daṇḍa. Heramba-Gaṇeśa in Buddhist iconography rides a lion. There was wide-spread worship of Heramba-Gaṇeśa in Mahāyāna Buddhism.

The image from Junāgaḍh Museum has a small elephant head on the main central elephant head. Portions below the chest are lost. Most of the hands are mutilated. In the remaining right hands are *triśūla*, *paraśu*, *śaṅkha* and an indistinct object. A left hand holds a lotus. The proboscis of the main carries a *modaka*. He wears a four-stringed necklace of big beads, and a two-stringed bead-ornament artistically arranged on the forehead. Other ornaments are armlets and *keyūras*; the elephant head above the main head wears *Karaṇḍamukuta* with a bead-string around it. A three-lined horizontal *paṭṭikā* joins both the heads. In 12th cent. ideology of such sculptures prevailed in Gujarāt.—S.R.

50. Parimoo, Ratan :—*Elephant in the Context of Evolution and Significance of Śaiva Sculpture.*

JOIB, XXVI, No. 3, 1977, pp. 282-305.

In India, religion provided inspiration for the flourishing of sculptural art from the first or second century B.C. historically, the earliest sculptures belong to the Yakṣa cult and early forms of

Bhāgavatism. But it is in Buddhist sculpture that first attempts at giving a human form to the abstract concept of a deity are seen.

The beginning of Śaiva sculptures may be traced to the cylindrical *liṅgam*, related to which are the *ekamukha* and *caturmukha liṅgams*. The *liṅgoddhava* images reveal a full human form in the middle of the vertical shaft.

The most magnificent sculpture in which is fully realized the symbolism and the philosophical concept of Śiva Mahādeva is the Maheśa-mūrti of Elephanta Cave with visible three faces, the front or the eastern is *Tatpuruṣa* manifesting the impassive, august serenity of Śiva. On the left is the skull-crowned Aghora Bhairava, the destroyer and on the right, the youthful and peaceful Vāmadeva beautiful like that of Umā.

Another multifaced image is the *Parel Śiva* with intriguing iconographical feature in having seven heads which are interpreted by some as *saptasvaramaya*, as depicting Śiva as a musical master personifying the seven *svaras*. It postulates a relationship between the Western Indian school and Elephanta.

There is no sufficient evidence for the sudden emergence of the most profound and all-embracing Naṭeśa or Naṭarāja images, most familiar of which are the South Indian bronzes of Coḷa period.

For the relationship of Elephanta with other Deccan monuments, may be mentioned Ajantā, Ellora, Jageśvari and Kanheri. The dating of Elephanta is difficult. Khandalwalal called it 'Post Gupta or Deccan Gupta' and placed it in the first half of the seventh century. But Sivaramamurti considers it Vākāṭaka (5th-6th cent.). Elephanta could have been carved during the later part of Vākāṭaka rule.

The reliefs at Elephanta are truly monumental, not only because of their larger than life size, but also the way they are absorbed by architecture. They are an advance over Ajantā and Ellora which are often frontal and plainer, and serve as a bridge between them. Another significant relationship of Elephanta with Ajantā is the close resemblance between Śiva as Naṭeśvara and the Avilokiteśvara Padmapāṇi.

Elephanta reliefs combine narrative and episodic elements together with the aspect of Darśana, i.e., as the god would appear to the observer or worshipper. They are not mere *pratimās* but admirably combine logic form with idea and image.—S.R.

51. Ramaswami, N.S. :—*A Coḷa temple in Karnataka.*

SIE, IV, 1977, pp. 104-005.

An inscription near the Yoganadiśvara temple on the Nandi hills, some thirty miles north of Bangalore describes that temple which arose in Coḷa times. Two other Coḷa inscriptions testify to the Coḷa authorship of the temple. One inscription dated 1049 A.D. refers to a gift of a plate of gold as an ornament to be worn by the god. The gift was made by an officer of Rājādhirāja Vīra Vichchadīramuvendavelar. The other inscription found on the hill itself, attributed paleographically to about 1150 A.D., carries a sculpture of a lion with an elephant's trunk. The original temple consisted of Yoganandīśvara shrine and the *navaraṅga* in front. To this original part of the temple, additions were made most probably in Vijayanagar times. Some small sculptures were added also under the Marathas. There Vijayanagar inscriptions have been recorded. The author gives details about the intermediate *maṇḍapas*, the *navaraṅga*, the *śikhara*, the *prākāras* and the *mahādvāra*. However there is no entrance (*gopura*) of the temple.—P.G.

52. Rao, Manjusri (Mrs) :—*Iconographic Notes.*

PPB, V, No. 2, 1977, pp. 184-85.

1. *Dancing Kālī* : The 18-armed emaciated and skeletal goddess Kālī (11th cent. A.D.) from Pātāleśvara temple in District Shahdol, stands dancing on a double-lotus *pīṭha*, holding a bell, a human head and a snake in her only three surviving hands. Her hair is done in *paṅgalor-ddha* manner. She wears *kuṇḍalas*, *sarpahāra*, necklace, *vaijayantī* of bones and skulls, wristlets, armlets, anklets and an underwear shown by wavy lines.

Under the lotus-*pīṭha* lies a man, and a dog is devouring a tube-like object issuing from his naval. On both sides, of Kālī and in between are nude goblins, and on the top are Vidyādharas holding thick garlands.

2. *Gaja-Lakṣmī* : Seated in *lalitāsana* on a stylistic *pīṭha* of *Kalpādruma*, having four arms (all broken at elbow), the beautiful goddess with prominent breasts, comes from Ashapur, District Raisen, M., and wears ear-rings, *kañṭhī-sūtra*, *ekāvalī*, *stana-hāra*, *vaijayantī-mālā*, girdle, bangles, armlets, anklets, and pearl-string flowers in her hair. A circular *prabhāvalī* adorn the composition.

On either side of the seat are two female attendants holding *sanālapadma*, above them are two females on lotus, holding *chowrie* and lotus bud. Two elephants above are anointing her. The image portrays the stylistic traditions of the Gupta and Pratihāra arts.—S.R.

53. Rao, Manjushree :—*Iconographic Notes*.

PPB, V, No. 1, 1977, pp. 185-87.

Varuṇa : Dark brown sandstone image, from Varāhakheḍi, of four-armed (all broken) Varuṇa, seated in *ardhaparyāṅka āsana*, wears the usual ornaments like the *ekāvalī*, *upavīta*, *udaraṭandha*, thick *vaijayanī-mālā*, girdle, armlets and anklets. Two surviving *āyudhas*—noose and lotus—are visible. Underneath him is his *vāhana makara* with upraised open mouth. Behind the deity's head is *prabhā-maṇḍala* with lotus petals. He is flanked by pilasters supporting two niches in which are the images of four-headed Brahmā and four-armed Viṣṇu on the left and right respectively.

Below are shown devotees with folded hands, and behind and above them are female figures, on both sides, one lower on the right holds a small bell and *ārati* for worship. On top are flying *Vidyādhara*s holding thick garlands. The sitting posture of Varuṇa and the presence of devotees are departure from the iconographic texts.

Lakṣmī-Nārāyaṇa : This white sandstone image of Lakṣmī-Nārāyaṇa is from Hiṅglāj (Mandasor Dist.). Four-armed Nārāyaṇa is seated with right leg pendant, and holding a lotus in his front right hand and clasping his consort with his left arm. The damaged back right hand holds a broken mace and the back left hand, a *cakra*. He wears *kīrītamukuta* and usual other ornaments. Lakṣmī embraces him with her right arm. She wears a necklace seen on her fully developed breasts, girdle and anklets. The *Āyudha-puruṣas*, *śaṅkha* and *cakra*, in *tribhaṅga* pose stand on left and right of Nārāyaṇa.

Garuḍa in human form is shown supporting the couple on his hands. He wears a *sarpa-hāra* and his hair is done in *ūrdhva-keśa* fashion. Top on the right shows four-handed Śiva holding the surviving trident in his hand. Exterior decoration has *Śārdūla* motif.—S.R.

54. Raphael, R. :—*Indian Art and Jacques Maritain*.

IH, XXVI, No. 2, 1977, pp. 11-29.

Maritain (MTN) makes use of two important words "Self", technically denoting "both the singularity and the infinitely internal depth of the artist", and "Things" in the sense of "the secretive depths and the implacable advance that infinite host of things, aspects, events, physical and moral tangles of horror and beauty."

According to MTN, Oriental artist forgets himself and looks at "Things", he meditates on the mystery of their invisible appearances

and...on their secret life force. Indian art is fundamentally religious... it is in communion with things and not for the sake of things, but for the sake of something other—invisible and adorable—reality, whose signs things are, and which through Things, art reveals together with the Things. Oriental is really intent on Things, but like every genuine art it loaths realism.

MTN could not have been unaware of the fact that Indian art is full of sound realism; the Buddhist art of Ajantā reflects the world in all its variety, people, animals, and scenes from life. MTN's realism seems to be 'realism corrupted by naturalistic tendencies.

Indian art, because of her proportionate culture, cannot be carried to the extreme of naturalism which deals only with the negative aspect of life. According to MTN, 1. Indian art exists only because of its communicative functions, 2. it reveals only the natural world, though it tries vehemently to penetrate the secret depth of the Absolute. He would say that no pagan art can reveal the lotus feet of the Luminous One and Indian art is no exception.

Indian artists are primarily concerned with the things involved in rites which are "bound to keep and protect the human community through social, ritual efficacy of the sacred function." Indian artists do not aim at beauty for beauty's sake and their as a result, fails to convey the spiritual message. Instead Indian artists give themselves up "to life-giving violence which dwells in Things and ripens into sense-striking luxuriance." "Indian art becomes idolatrous by letting the objective hold sway over the subjective because Indians do not have an insight into the notion of personality, and secondly, it fails to reveal the self and the Absolute because it has its dwelling place in the world of "illusion," of nothingness, of *māyā*.

Indian art is bound to grope under the darkness of pagan superstition and idolatry because the concept of personality is a mystery to her people. MTN sounds parochial when he claims that the concept of incarnation is something peculiarly Christian. It is not correct to say that Indian art fails to reveal the creative self of the artist. The very presence of his work is the assertion of the artist's personality. Whereas Western art tries to discover God by discovery of the creative self, the Indian artist discovers himself by losing himself in the Absolute. That is the way of mystics all the world over, and Indian artists are essentially mystics.—S.R.

55. Sadhu Ram :—*Two Unpublished Sculptures : Hari Hara and Narasiṃha.*

VIJ, XV, No. 1, 1977, pp. 123-24.

The Hari Hara image was found at Punāna near the Sītālā Mandira inside the village.

Of the emblems of Viṣṇu, there is *cakra* in the upper left hand; the lower left arm is broken. The deity wears *kirīṭa-mukuṭa* and *vaijayanti-mālā* hanging down to below the knees. Of the Śiva symbols, a *triśūla* is held in the upper right hand and the lower right hand is in the *bhūmi-sparśa-mudrā*, coiled serpent armlets are worn on the upper parts of both the lower arms. His *vāhana*, the bull, stands near the right leg. Two devotees stand on the proper left side and garland-holding flying Gandharvas in the upper corners. The image represents the Paramāra art of about 9th-10th cent.

The second sculpture is the fragmentary head of *Vaikuṇṭha-mūrti* of Viṣṇu with Narasiṃha face on the proper right and Varāha face on the proper left. The main face of Viṣṇu wears a highly ornamented *kirīṭa-mukuṭa* with a halo of lotus petals at the back.

It was found lying on a platform in Kharar, district Rupor. It bears affinity with Khajurāho sculptures. It may belong to the late Pratihāra period.—Author.

56. Shah, K.K. :—*A Unique Image of Cāmuṇḍā.*

PPB, V, No. 2, 1977, pp. 43-44.

The broken upper portion of 64-armed image of Cāmuṇḍā lies in the lawn of S.D.M's bungalow at Mahoba, Hamirapur district, U.P.

The artist has carved a perfect awe-inspiring emaciated form with gaping mouth, protruding eyes, skeletal body in *kṛśodarī* form. She wears a skull garland and is ripping the body of the elephant demone Nīlāsura. Only 32 signs of the broken left arms and 19 out of 32 of the right arms can be made out.

Barring the flying *Vidyādhara*s above, a makara-riding figure and a *siṃha-vyāla* are seen in the *Prabhāvatī*.

The image is unique, because, 1. nowhere else such a sculpture is found, 2. it is carved in perfect proportions as prescribed in the iconographic texts, and 3. In the religious history of Central India, the *Yogini* cult became important in early mediaeval age.

The 64 arms may indicate the 64 Yoginīs concentrated in one.—S.R.

57. Shah, Umakant P. :—*A Rare Relief Sculpture from North Gujarāt.*

EW, XXVII, Nos. 1-4, 1977, pp. 285-86.

Coming from site near Taraṅgā, a Buddhist site, it suggests the existence of a Hindu temple of about 6th-7th A.D. in N. Gujarāt, and advanced stage of sculptural art.

This small relief represents a distinguished male and a female seated on a *chaukī* on a brickplatform. The female wears an *ekāvalī*, *Kuṇḍalasa*, armlets, scarf, lower garment, anklets, etc., and is covering her eye with her left hand. Her right forehand is mutilated. The male figure in front holds his scarf with his left hand, either broken at top, or flat. Hair ringlets on the forehead remind of Gupta traditions. His one left hand rests on something. The four-armed figure standing front holding a conch in reverential attitude is Viṣṇu, because in one left hand he holds a *cakra*. His low flat cap is highly decorated. He wears an *ekāvalī*, beaded armlets and lower garment held by a flat zone. His legs are broken and lost.

The beautiful modelling of the figures and rendering of the hair, armlets in classical traditions place the sculpture in the late 6th or early 7th cent. The beautifully modelled bust of Śiva with classical long hair and ringlets on the other side of the stone on the right goes in favour of the late 6th cent. date.

The depiction of Śiva on Vaiṣṇava relief is interesting. Since figures of Pārvatī placing her hand over her eye are known from the South, the sculpture, possibly shows the superiority of Śiva over Viṣṇu bowing to Śiva and Pārvatī sitting on a *Chaukī* on a mountain. Another tentative suggestion is that Kṛṣṇa, represented as *avatāra* of Viṣṇu, is bowing before Vāsudeva and Devakī whom he releases from the prison after killing Kāṇsa. It remains still an unidentified scene from Hindu mythology.—S.R.

58. Sharma, B.N. :—*Pratihāra Bronzes in the National Museum, New Delhi.*

EW, XXVII, Nos. 1-4, 1977, pp. 287-98.

The Pratihāras ruled in the later half of the 8th century. The following bronzes of their times are in the National Museum.

1. *Four-armed Pārvatī*, standing on a lotus over a pedestal, wears *jaṭās* with the crescent moon, a necklet and an *antarīya* held with a girdle, and holds a rosary, a lotus, an indistinct object and a water-pot in her hands. Śiva-*liṅga* is depicted on her right and Gaṇeśa on her left. She is flanked by a four-handed attendant on one side and a couchant bull and lion on the other side, her mount iguana in front. There are eight circular marks on her halo which need identification. She is represented as practising severe penance to marry Śiva. It may be assigned to c. 9th cent. A.D.

2. *Four-armed Varāha*, standing with his weight on his right foot and left foot placed on a lotus arising from the lotus pedestal. He is lifting Pṛthvī on his left elbow. There is his consort Lakṣmī or Śrī on his right and winged Garuḍa on his left. He is holding a conch and a disc in the upper and lower left hands, and his lower right hand rests on a club and the upper is in *abhaya-mudrā*. The image is datable to 9th-10th century.

3. *Four-armed Gaṇeśa* is seated on a circular seat with his left leg doubled and right pendant. His right hand holds a tooth, and the left hands a sweet ball and an axe. His mount mouse is on the pedestal below his left knee. The modelling shows that it was made in a hilly region and can be assigned to the c. 10th century.

4. *Umā-Maheśvara* is an excellent image of Chambā region in Himachal Pradesh. Śiva is seated in *sukhāsana* on couchant Nandi, holding a trident and cobra in upper hands, a rosary in front right hand and the left is around his consort. *Umā-Pārvatī*, sitting on his left thigh, has her right on his left shoulder. In her left hand is a mirror. Śiva's hair is in *jaṭājūṭa*. Flames of fire issue from the plain *Prabhā* with a rosette design in the centre. Datable to 10th century.

5. There are five images of *Viṣṇu*. : (i) *Trivikrama Viṣṇu* is standing over a *padmāsana* over a large *bhadrāsana*. He wears a jewelled crown and usual ornaments with *śrīvatsa* on his chest. He is flanked by his consort on the right and Garuḍa on the left. Date 9th-10th cen. (ii) *Viṣṇu*, standing in *samapādasthānaka* pose on a lotus on a pedestal. He holds club and disc in upper hands, lower right is in *abhaya-mudrā* and left holds a conch. Halo is flanked by garland-holding Vidyādhara. The trefoil back-arch has *gaja* and *makara*-heads, and depicts Viṣṇu's 10 *avatāras*. Supported on pillars are Śiva and Brahmā on right and left, and *Yogāsana* Viṣṇu above the crown. On the pedestal are his two consorts, an attendant, a devotee and Garuḍa. (iii) *Trivikrama* stands on a double lotus mounted on a tiered pedestal. Lower right fore-arm is damaged, and the other hands carry mace, disc and conch. Śrī holding a lotus-stalk and Garuḍa holding cobra are on his right and

left. Śiva and Brahmā flank the lotus shaped halo. *Gaja*, *Vyāla*, *makara-mukhas* are on either side. 11th cent. (iv) *Viṣṇu* standing on *sambhaṅga* pose on lotus pedestal, holds a disc in upper right and mace in the left hands. The lower right is in *varada-mudrā* and the left holds a conch. The halo has flying celestials on either side. At his feet are his consorts and Garuḍa in *ālīḍha* pose. On extremes are *gaja* and *śārdula*. 11th century (v) *Viṣṇu* holds a conch, lotus, mace and disc. His eyes, crown, armlets, bracelets, *yajñopavīta*, girdle-clasp and *dhotī* are inlaid with silver. The image closely resembles Pratihāra sculptures of 11th cent.

6. *Lakṣmī-Nārāyaṇa* on Garuḍa : *Viṣṇu*'s lower right hand is in *abhaya-mudrā* and the other three hold the usual symbols. His consort is seated on his left thigh with right hand around his neck and left holding a lotus. Garuḍa in *ālīḍha* pose on a lotus supports them. A female attendant stands on either side. *Kirīṭa-mukuta* is of 11th cent art. Another *Lakṣmī-Nārāyaṇa* on Garuḍa shows Śiva and Brahmā on upright columns. Rich ornamentation and crowding suggest that it was made during the regin of Gāhaḍavāla kings (12th cent.).

7. Four-armed *Mahiṣāsūramardīnī*, killing the buffalo-demon lying under her right foot, holds a double-edged sword in rear right hand and shield in the left hand. With a trident in the front right hand, she is piercing the right leg of the demon and with the left she is holding his tuft of hair. It belongs to the Pratihāra period—11th century.

8. Of the two *Sūrya* images, (i) shows him standing on a lotus pedestal, holding stalks of full blown lotuses in his hands. He wears a crown, armour, long boots, a small sword or dagger in his belt. A miniature *Bhū-devī* is depicted between his feet. On his right is a female figure carrying a lotus in left hand, and may be his consort. *Daṇḍa* holding a staff is on the left side. It is a sublime piece of 11th cent. (ii) *Sun god* standing in the usual manner, carries the lotuses in his hands. His eyes are inlaid with silver. His lower garment is like that of a Pratihāra sculpture of *Sūrya*. Bearded *Piṅgala* holding a pen and a leaf is on the right and *daṇḍa* carrying a javelin on the left. A small figure (*Revanta*) on a horse is depicted on the pedestal facing *Sūrya* is interesting. The image can be assigned to the 11th century—S.R.

59. Sharma, B.N. :—*Hanumāna in Indian Art*.

JASB, XLIX—LI, 1974-76, pp. 186-90.

In this article the representation of *Hanumāna* in Indian art is surveyed. The earliest depiction (in 5th century A.D.) of *Hanumāna*

in sculptural art is found at Deogarh (U.P.), Nachna (M.P.), Sringeripur (U.P.), Ramban and Chausa (Bihar). An ivory figure of the same period from central India is exhibited in Seattle Museum. Hanumāna is also represented in terracotta art in the Gupta period. Several sculptures of the early mediaeval period of the deity are found, which are connected with the Rāshtrakūṭa, Pāla, Chandella, Chedi, Gurjara-pratihāra and Gahaḍavāla schools of art. It shows the popularity of this cult in Uttara Pradesh, Madhya Pradesh, Rajasthan, Bihar, Bengal and Maharāshtra. Various scenes from *Rāmāyaṇa* depicting Hanumāna, known from east Godāvarī and Pattadakal districts, and numerous bronze images of the deity from the other parts of South India indicate his worship in that region. Hanumāna was also worshipped in Nepal and Prambanan (Java) as is evident from the sculptures known from there.—B.K.

60. Sharma, B.N. :—*Kuṣāṇa Śiva Images from Mathurā*.

JOIB, XXVII, Nos. 1-2, 1977, pp. 33-39.

Two earliest Śiva-*liṅgas* of 2nd and 1st cent. B.C. respectively are from Gudimallam and Bhita. The top of the latter is carved like the bust of a female with right hand in *abhaya-mudrā* and the left carrying a jar. Below, four human heads, facing the cardinal directions, are carved. The phallus-mark is engraved in the front. An inscription of two lines in Prākṛit states Nāgaśri as its dedicator. Palaeographically, it belongs to 1st cent. B.C. V.S. Agrawala has suggested it to be a *pañcamukha-liṅga*.

Some of the several Śiva-*liṅgas* discovered at Mathurā belong to the Kuṣāṇa period. A four-armed Śiva carved in high relief against a *liṅga* from Mathurā is in Pennsylvania University Museum. Two *ekamukha liṅgas* are in Lucknow Museum, another badly weather-worn in National Museum, N. Delhi. In another, *ekamukha* Śiva has a prominent face, elongated ears and the third eyes shown vertically on his forehead. Besides these, there are two *caturmukha liṅgas* in National Museum. An *ekamukha-liṅga* comes from Aghapur. A double heavy wreath ties round the *liṅga* above the heads demarcates the nut part in a multi-faced *liṅga* which is circular at the top and represents an excellent example of Kuṣāṇa art of 2nd cent. A.D.

Fashioning of *liṅgas* continued in mediaeval and later mediaeval periods. A four-faced *liṅga* from Sambhar (Rajasthan) is in Philadelphia Museum.—S.R.

61. Sharma, R.K. :—*Royal Patronage to Art Activities by the Rulers of the Kalachuri Dynasty of Tripurī.*

PPB, V, No. 2, 1977, pp. 15-23.

The earliest reference to royal patronage to art activities in Kālachūrī dominion is that of Śaṅkaragaṇa I in whose reign a Śiva temple was built by Kṛṣṇādevī, queen of king Deūla. Another Śiva temple is referred to in an inscription from Chhoṭī Deorī.

During the reign of his successor Lakṣmaṇarāja I, a Śiva temple at Kāritālāi was constructed in K.E. 593. Great art activity is seen during the reign of his successor Yuvarājadeva I when monastery and temples at Gargī, Golakimaṭha, Śiva temple of Nohaleśvara and *Chaunsatṭha Yoginī* temple at Bherāghāṭ were constructed. Architectural activities were also great during the reign of his successor Lakṣmaṇarāja I, e.g., the construction of a monastery Vaidyarāja at Baijanāth, Viṣṇu temple at Kāritālāi, temple and monastery at Chandreha.

No recorded evidence of architectural activities during the reigns of Yuvarāja II and Kokalla II are available excepting the construction of a temple of Jalasyana Viṣṇu mentioned in Mukundapur Stone Inscription of K.E. 772.

Karṇa's reign is full of recorded and unrecorded architectural activities as indicated by their remains in profusion at Karanbal, Baragāon and Bilhāri.

The last phase of these activities seem to belong to the reign of Narasiṃha (K.E. 907). All this shows that patronage offered by Kalachuris of Tripurī to art activities was not insignificant. The artisans patronised by them followed the traditional canons of ancient Indian Art and architecture in general and canons composed locally in particular. A circular *garbhagṛha* of temples is a unique feature developed by these artists.—S.R.

62. Shastri, C.A. Padmanabha :—*Siddheśvara Temple at Terāla.*

VUOJ, XX, pts. 1-2, 1977, pp. 91-94.

The scholar gives a very useful information of a *Phāṃsanā*, archaeologically known Kadamba-nagara. This type of temples are usually found in Andhra Pradesh. Though this temple is found in a sheer form of ruin, yet some valuable informations can be traced from the rest parts of this temple. Architecturally, this type of mansion has its own peculiarities.

In this temple, a *Mahiṣa-mardini* sculpture is laying on the south face of the wall of *garbha-grha*. This icon belongs to the four armed variety. It bears a *śūla* in upper and a *khaḍga* in lower right arms, and a *khetaka* in the upper left arm whereas it holds the head of *Mahiṣa* with its left lower arm. This icon bears *jaṭāmukuta*, *sarpa-kunḍala*, a small rope like necklace and *yajñopavīta* as its ornamentations.—A.C.D.

63. Somani, Ramvallabh :—*Gangarar gāon meṇ Khudī Caudahavin Śatābdī kī Ākṛitīyān* (The carved images of 14 cent. in Gangarar village). (in Hindi).

Sod. Pat, XXVII, Pt. 2, 1976, pp. 41-42.

The author describes images carved on three columns fixed in a Śiva temple of Gangarar village. The pillar on the north of the *maṇḍapa* has an image of Jina (Tīrthaṅkara) with artistic disposition. He is shown with *uṣṇīśa* on his head, *Śrīvatsa* on the chest and *lāñchanā*, etc. An inscription dated *Samvat* 1374 is inscribed therein. A Digambara Jain monk is shown standing in *kāyotsarga* pose.

The second pillar also shows a Jina image along with the Jain monk. It is also inscribed in *Samvat* 1374. The third column also represents a Jina figure seated in Yogic posture representing the Jain monk. It has an inscription dated *Samvat* 1375. The contents of inscriptions are not given in the present article.—S.B.S.

64. Sompura, Kantilal F. :—*Decorative Sculptures in the Temples of Gujarat*.

JIH, LV, Pt. 3, 1977, pp. 67-80.

Sculptures are of two kinds—(i) in the round, to be enshrined and worshipped in temples, or for decoration, and (ii) in relief.

Decorative sculptures with motifs and mouldings formed a part of temple architecture, and served as an ornament to the different parts of the shrine. Their structural functions are of three kinds :

1. Constructive, e.g., pillars and pilasters with their brackets, and corniced steps of pyramidal roof, etc.

2. Representative of natural or conventional flora and fauna. In Gujarat, less attention has been paid to this subdivision. No forest scenes, hills, villages, revers, mountains, etc., are found vigorously depicted, but are symbolically suggested by a tree or a fish or a few lines suggesing water.

3. Purely ornamental or decorative : they consist of various composite mythical figures, geometrical and floral designs. Symbolic figures are used both for surface decoration and for free ornament.

Several plates are given for illustration.—S.R.

65. Sullere, Sushil Kumar :—*Nachana-Kuṭhāra ke Pūrvāvaśeṣa (The Remains of Nachana Kuṭhāra). (in Hindi).*

Sod. Pat, XXVII, Pt. 4, 1976, pp. 68-72.

The author gives the location of the site and tells that it was a trade centre during Vākāṭaka-Gupta's times. He describes Pārvaṭī Mandir which was actually a Śiva temple. This Gupta temple is double storeyed and represents a cella and processional path. It is embellished with lotus-scrolls, Mithuna figures, Gaṅgā, and Yamunā etc. The other Chaturmukha Mahādeva Mandir is a landmark in the temple architecture belonging to circa 6th-7th century A.D. It is so-described in the architectural context.

The author further details other less known temples of the area as Rupani kā Mandir, Teliya Maṭha and Jaina temples and the remains of Lakhurābāga. The Rāmāyaṇa scenes, the musicians and Mithuna figures are also summarily discussed.—S.B.S.

66. Tarafdar, M.R. :—*Paintings of the Pāla Period.*

JASOB, XXII, No. 3, 1977, pp. 200-210.

East Indian Painting grew under the Pālas and Senas showing an identical stylistic development and iconographical evolution. In early mediaeval Bengal, artistic activities were deeply rooted in the mystic philosophy of *Vajrayāna-Tantrayāna* whose followers could not visualize Tāntric divinities by concentrating on their pictorial representations.

According to Saraswati, East Indian paintings in the Gupta period or early Pāla period grew out of classical schools with centres in Ajantā caves. But without concrete examples, it is impossible to say how classical tradition rarified into a local style and how much East India school owed to Ajantā tradition, and to regional peculiarities. The beginning of East School of art is debatable. Lāmā Tārānātha attributes Phillip to art movement to 9th cent. Varendra artists Dhīmān and his son Biṭpālo which expedited the growth of East India School. Biṭpalo stuck to the Ajantā tradition while Dhīmān introduced new trends and became the initiator of the "Eastern Tradition". Thus, stylistic evolution of painting in India corresponded to that of sculpture.

The painters of the period moved between the limits of the classical and mediaeval style without sticking to either. A different kind of ideal and tendency is noticeable in the illustrated MSS of *Aṣṭasāhasrikā Prajñāpāramitā* (5th yr. of Mahipāla), betraying mediaeval Gujarati and Rajasthani influence.

The fixed nature of artistic trend may be due to significant socio-economic change in the early history of India from the close of the Guptas. Sculptors and painters had to work at the order of feudatories or on canons of *Śilpaśāstra* and could hardly receive inspiration from other art centres.

Saraswati attributes the disappearance of East Indian Painting to Turkish invasion. But being completely dedicated to monastic service and self-centredness along with the invasion finish the task. —S.R.

67. Tripathi, L.K. : — *A Short Note on the Chronology of the Temples of Khajurāho*.

JIH, LV, Pt. 3, 1977, pp. 9-14.

There are about 30 temples in Khajurāho. About their chronology, there is divergence of opinion. According to Cunningham, they were built in the most flourishing period of Chandella rule between A.D. 900-1203; the inscription dated 954 A.D. belongs to the Lakṣmaṇa temple and that of 999 A.D. to Viśvanātha temple, and various masons marks between 10th-11th cent.

Fergusson assigns the whole group to the period between 950 and 1050 A.D. Burgess, Coomaraswamy, Percy Brown and Goetz hold the same view. S.K. Saraswati doubts the connection of the dated inscriptions with the Lakṣmaṇa and Viśvanātha temples. He says the direction of architectural movements in India along with chronological data indicate that none of these temples can be prior to 11th cent. Architectural activity abruptly ceased about the beginning of 11th and Chandellas rose again to power in the 2nd half of 11th cent.

The present writer agrees that the inscription of 954 refer to the Lakṣmaṇa temple which may be placed between 930-50 A.D. Lakṣmī and the Jaina Śāntinātha Temples seem to be close to the Lakṣmaṇa in date. The smaller shrines before Pārśvanātha belong to the 11th cent. The Pārśvanātha and Ghaṇṭai Jaina temples date to the 1st quarter of the 10th. Viśvanātha temple may be assigned to the reign of Dhaṅga Deva as it closely follows Lakṣmaṇa. Jagadambī Temple precedes Kandariyā Mahādeva Temple which cannot be assigned to the reign of Vidyādhara as alleged, because it marks a resurrection in the profuse sculptural

embellishment on walls and pillars which are decorated from top to bottom, unlike Viśvanātha and others. The same revelry, characteristic of Kīrtivarma's reign, is seen in the Courtesan's Temple (c.1076-c.1100). Chitrugupta T. is later than Jagadambī T., and Vāmana T. precedes Citragupta. Jaina Ghaṇṭaī and Pārśvanātha belong to 1st quarter of 10th cent. Javārī, Caturbuja and Dūlādeva Ts. are younger and represent a new tradition; Dūlādeva belonging to the 12th cent. Chausaṭha Yoginī T. belongs to the 11th cent. as its architectural features indicate.—S.R.

68. Vashishtha, Neelima :—*Sculptural Representation of Nṛsiṃha Incarnation in the Temples of the Post-Gupta Period in Rajasthan.*

JOIB, XXVI, No. 4, 1977, pp. 444-48.

In the sculpture usually the final achievement of the god's incarnation is represented as described in the iconographic texts., e.g., Narasiṃha is shown as tearing off Hiranyakaśipu's belly, keeping him on his lap. Repeatedly sculpturing the same thing in the same prescribed manner left no scope for the artist's genius and individuality. The Purāṇas, on the contrary, allow more scope for the artist's imagination and creative genius. *Brahmāṇḍa* and *Matsya Purāṇas* allow the depiction of Narasiṃha as fighting with and attacked by the demon. Accordingly, Narasiṃha was also carved as wrestling with the demon, while Prahlāda was shown asking the god for his forgiveness.

Representation of the whole legend was not a general practice in North India, but examples from Rajasthan are found. In the Ambikā temple, Maḥiṣāsura-mardīnī is carved in a different form according to Purāṇic inspiration. One Narasiṃha sculpture from Jhālarāpāṭan Viṣṇu temple shows in the southern niche of the *Sāt Saheli Mandir*, the demon Hiranyakaśipu combating with the god in an offensive manner. On the basis of style it is dated in 10th century.

Two reliefs from Ellorā and Dadikkombu in Central India show the demon attacking the god who is tightly gripping his sword-carrying hand. He is literally wrestling with the god desperately for his life. Other examples of this type come from Maznora (MP) one on the pillar of the *guhā maṇḍana* and the door frame of *garbhagṛha* of Sās temple in Nagada (10th cent), one in the niche of Nīlakaṇṭha temple in Garh, Alwar State (9th cent.) in which Narasiṃha has lifted the demon by his legs and tears his back with his other two hands.—S.R.

69. Vatsyayan, Kapila :—*Gīta-Govinda and the Artistic Traditions of India*.

JMA, XLV, Pts. 1-4, 1974, pp. 131-46.

This paper gives an outline of the vast store-house of the aesthetic source-material available in different parts of India and attempts at mapping the movements which were sparked off in time and space through a period of roughly 650-700 years after the writing of the *Gītagovinda*. It is recognised by all historians of Indian Sanskrit Literature that next only to the *Rāmāyaṇa* and the *Mahābhārata*, the *Gītagovinda* holds a unique position in the history of the growth and development of the Indian plastic and performing arts in the mediaeval period.

The purpose of the study is threefold :

- (a) To establish a rough chronology of the spread of this work from the east to the west, and east to the north and south of India;
- (b) To show how the *Gītagovinda* had permeated all levels of society and was not restricted to the exclusive enjoyment of the intellectual or social elite, and
- (c) to attempt at a comparative study of the interpretation impact of the *Gītagovinda* in different art-forms in India, ranging from the writing of the commentaries on the *Gītagovinda* to the creative works modelled on the same in different Indian languages, to miniature-painting and illustrated manuscripts, to manuals and theoretical works on music and dance and finally, actual music-dance compositions.

The discussion on chronology throws considerable light on the mobility of art-genres and forms in different parts of India, and shows how in spite of political unrest and powerful divisive forces, India was actually moving on one wave-length for 500 years following Jayadeva (1178—1205 A.D.). In many parts of India, the *Gītagovinda* was used for the highest esoteric ritual as also for the most popular entertainment at the village-level, where the popular ballad-singer sang and danced the *Gītagovinda* to the unfolding of the *paṭa* in Orissa, or when the *jadupaṭuās* recited it in Bengal.—M.C.

III—EPICS AND PURĀNAS

70. Banazzoli, Giorgio :—*Seduction Stories in the Brahmayajur Purāṇa (A Study in Purāṇic Structure)*.

Pur., XIX. No. 2, 1977, pp. 321-41.

There are seduction stories in the Purāṇas which reveal the Purāṇic attitude towards tradition and moral feelings of the composers on the one hand, a clue to the structure of a Purāṇa, its handling of the mythological theme, etc., on the other hand.

I. *Indra-Ahalyā Story* : Indra, assuming the form Gautama, rapes his wife during his absence and, on being discovered, is cursed by the sage with the curse of emasculation and with a thousand vaginas on his body which, later on through compassion, were changed into eyes. Ahalyā is also cursed by the *Muni*. Now, there are three constants in the story, viz. Indra, Ahalyā and Gautama. A certain relation between them is traceable in the Vedic *Samhitās* and the *Brāhmaṇas*. In *R̥gveda* Indra is described as a multifarious god who can assume any form at will. In *Ṣaḍ Br.*, while explaining the epithet *Gautama-bruvaṇa* (pretending to be Gautama), states that in a Deva-Asura battle, Indra asked Gautama for, and was permitted to assuming the form of Gautama. In the *Brāhmaṇas*, Indra is called the paramour of Ahalyā. It is in the Purāṇas that Ahalyā is called Gautama's wife.

II. *Tārā-Candra* : At the Rājasūya sacrifice, according to *Brahma Purāṇa*, Soma (or Candra) saw Bṛhaspati's wife Tārā and took her off. On refusal to cast her off, the Devas fought with Candra and sought the help of Brahmā who got the wife restored to Bṛhaspati. As she was pregnant, Bṛhaspati did not want her son. When the son was born, she refused to tell the name of the child's father. On Brahmā's persuasion, she told Soma to be the child's father. Soma gladly took the child and named him Budha. This also can be traced to the Vedic literature.

In *RV.* (10.109), Soma, in the presence of Mitra and Varuṇa, gives back a *Brahma-jāyā* (a Brāhmaṇa's wife) he had taken away, and Bṛhaspati receives her. She is not said to be the wife of Bṛhaspati, nor Soma had seduced or raped her. In *Atharvaveda*, *Brahmajāyā* is described as *Tārakā* (star), a denominative which later in the Purāṇas is understood as the proper name of the woman given back to Bṛhaspati

and identified as his wife. *Tāṇḍya Brāhmaṇa* adds that Budha is Soma's son.

The scheme of seduction stories is divided into five parts : 1. Introduction—seeing and falling in love, 2. Lengthy description of woman's beauty, 3. Dialogue between the two, 4. An intervening obstacle, a sharp refusal by the woman, a curse from somebody else, or an intermezzo, and 5. Pleasure.

Examining the above scheme, the presence of the main factors of literary form should be carefully considered. (i) A particular theme—here the seduction of a woman. (ii) An internal structure peculiar to that particular theme, and (iii) Frequent or prevalent patterns or bardic formulas.

In the internal structure of the literary form of the story, the five points mentioned above, not only form a unit by themselves in the *Brahmavaivarta Purāṇa*, but are also intimately related to its main message. *BVP* is sensitive to love, pleasure and body as bearers of real and perpetual values. The description of woman's beauty and the final pleasure always described at length in *BVP* aim at stressing the importance of body and *līlā* or, in this context, ecstatic rapture of *ānanda*.

The seductive stories in the *BVP* are bearers of a message. The *Purāṇa* does not feel the necessity of drawing a moral. The stories are on the one side representative of a new mythological wave that reinvests old stories with new sensibility, makes them conveyors of fresh doctrines through new interpretation. On the other, through the structure they have been inserted in, they show that also in the *Purāṇas* there are literary forms or *genera literaria*.—S.R.

71. Bhargava, P.L. :—*Additions and Interpolations in the Bhagavadgītā*.

EW, XXVII, Nos. 1-4, 1977, pp. 357-61.

No sober historian would concede that *Bhagavadgītā* contains the actual words of Kṛṣṇa spoken to Arjuna at the battle-field of Kurukṣetra. It is the composition of a poet who wanted to epitomize the teachings attributed to Kṛṣṇa.

The *Bhagavadgītā*, in its present form, consists of two clear-cut parts, one of which, except the interpolations, regards Kṛṣṇa as a human teacher, while in the other Kṛṣṇa claims to be omnipotent, omniscient and omnipresent God. In the former, Arjuna addresses Kṛṣṇa by his name or epithets like Keśava, Mādhava, etc., while in the latter, he calls him *Puruṣottama*, *Bhūteśa*, *Parameśvara*, etc.

The part in which Kṛṣṇa claims to be God consists of Chapters VII to XII, which is clearly interpolated. The remaining twelve chapters must have formed the original text of the poem, except certain interpolation.

In Chapter II, v 61; in III, vv. 22-24 and 30-32; in vv. 1-15; in V, the last v. 29; in VI, vv. 13-15, 30, 31 and 47; in XIII, vv. 3, 11 and 19; in XIV, vv. 2-4, 14, 26 and 27; in XV, vv. 6-15, 18 and 19; in XVI, vv. 17-20; in XVII, vv. 5 and 6; and in XVII, vv. 54-58 and 64-71 are considered interpolated for various reasons. Some of them are irrelevant, some add nothing to the subject matter, some involve contradiction, some anticipate later verses and most of them are included to establish the divinity of Kṛṣṇa.—S.R.

72. Chatterji, Asim Kumar :—*Problems regarding the Date of Mahābhārata.*

JGJKSV, XXXI, Pts. 1-4, 1975, pp. 125-36.

The date of the composition of *Mahābhārata* (*Mbh.*) has eluded the historians. The epic is the product not of one generation or two, but of many. It contains hundreds of interpolated verses. There are innumerable references to foreign tribes like Yavanas, Hūṇas, Cīna, Śaka and Pārasika. The Pārasikas attacked India in the 6th cent. B.C.

Mbh. gives highly exaggerated accounts of kings of hoary antiquity like Yayāti and Sagara, but regarding the immediate predecessors and successors of the heroes of the Bhārata war, the poets display wonderful chronological sanity. The chronological scheme from Śāntanu down to Janamejaya II, the great-grandson of Arjuna, shows that the poets had an intimate knowledge of the lives and activities of the main figures of the Kuru house. Hastināpura was carried away by Gaṅgā during the reign of Janamejaya II and the capital was shifted to Kauśāmbī which was the turning point in the early political history of India. After Buddha, Kauśāmbī's position was captured by Pāṭaliputra.

Despite much irrelevant matter, the activities of the Pāṇḍava and Kaurava heroes are recorded with sincerity. The poets have not deviated much from reality-parts of *Ādiparvan*, the entire *Sabhā*, *Virāṭa*, *Strī* and the last four books, parts of *Udyoga*, V to X and XIV books. The later additions are *Vana*, *Śānti* and *Anuśāsana*. This leaves 500 chapters for real *Mbh.*

The geographical information is older than that of early Pāli texts. It suggests an early date for a substantial part of the epic. The important cities, Pāṭaliputra and Ujjayinī, are not mentioned, nor Nandas,

Mauryas and Buddha, nor Puṇḍravardhana, Nepāl, Samatāṭa, Rāḍha and Karṇasuvarṇa. In earlier parts Vāsudeva-Kṛṣṇa is a man and hero, but later on, a god. Patañjali and Herodotus know Vāsudeva as god to be worshipped. Buddhist *Tripiṭaka* including *Jātakas* and the Jaina canonical texts are familiar with the Mbh. heroes.

From all this evidence, it appears that earliest part of Mbh, was completed after Janamejaya II, but substantial part after Nicakṣu, but before Buddha. Some chapters were probably added after Buddha, but all such additions were completed before Patañjali.—S.R.

73. Conio, Caterina :—*Relationship between Symbols and Myths in the Cosmogonies of Mahāpurāṇa.*

Pur., XIX, No. 2, 1977, 257-82,

In the various chapters of the *Mahāpurāṇa*, cosmogonical narrations and avataric myths are found scattered in this article, priority is given to symbols only.

1. *The Cosmic Egg*. : In cosmogonic accounts, the egg is a symbol of fertility. It also maintains a unitary meaning, although it presents under different angles. Its oval shape denotes a totality encircling the whole created or developed world, beyond the limit of the shell, there is the infinite God from whom everything comes. And if God is to be within the *aṇḍa* by way of immanence, it means that He is regarded as a creative power personified either in Prajāpati or in Brahmā.

2. *Mount Meru* : The womb of the Cosmic Egg is compared to Mount Meru. This great cosmic mountain has been compared to the *axis mundi* and to the Vedic *Stambha*. Its importance lies in its being the centre of the world, the abode of God. Philosophical symbolism regards the basic intention concerning the origin—or the *foundation*—of the world. Meru is also bound to the symbol of water. Sacred Gaṅgā issuing from the foot of Viṣṇu falls on the top of Meru and divides into four streams. Stress is here how the earth and mankind, once created, are not only maintained by the power of God, but are continually sanctified by the sacred waters of Gaṅgā.

3. *Tortoise* : It has several parallels in other cultures. In *Śatapatha Brāhmaṇa* (ŚB), Prajāpati assumed the form of tortoise—a kind of suggestive power, because of its peculiar carapace, round, capable of supporting heavy weight without breaking and sheltering the body. In relation to *pratisarga*, it has a soteric meaning as avataric figure. Its supporting function is seen in the myth of churning of the ocean, and of yogic concentration in the *Bhagavadgītā*.

4. *Fish* : In *ŚB* in the legend of the great flood, Manu protects a tiny fish, and the latter saves him from the peril of inundation. In this, fish is the figure of God who serves mankind and remunerates the good deeds of man. As an *avatāra* of Viṣṇu, it is a soteric symbol. In its dangerous aspect—big fishes devouring small fish—it is an ambivalent symbol, and polyvalent when it appears as a public symbol on the banner of Kāma as *makara*.

5. *Snake* : In mediterranean cultures, a female snake is the ethonic figure of Mother Goddess. In Veda, serpent Vṛtra is the enemy of Indra. Serpent worship is detected in the *Yajurveda* and *Atharvaveda*. The serpent Śeṣa as the bed of Viṣṇu is suggestive of *permanence*, or a *residuum* which is left over after the destruction of the world. Even if the world disappears, God remains unaltered. Śeṣa is thus the mediating figure between *two cosmic cycles*. An interesting description of cosmic snake is found in the *Bhāgavata Purāṇa* in the legend of Akrūra. Śeṣa is also associated with the Varāha incarnation of Viṣṇu.

6. *Varāha* : In *Atharvaveda*, the earth is said to be “in concord with the boar, “opening itself to the wild hog”. In *ŚB*, the *Emuṣa* boar raises up the earth, and even stands for Prajāpati, her husband. Thus Varāha is the symbol of God, the creator and the giver of fertility to the earth. In *Taittirīya Saṁhitā*, the world was only water in the beginning. Prajāpati, on seeing her, became boar and took her up; then he became Viśvakarman and wiped the water from her, and she extended herself and became Pṛthvi. Thus, the boar has to do with the creation of the world, actually with the *separation* of the earth from water. He is also a symbol of sacrifice, and an *avatāra* of Viṣṇu.

7. *Lotus Flower* : Sprung from the navel of Viṣṇu, the lotus gave birth to Brahmā. It is important as a symbol of beauty and purity, and a mythical receptacle or birth-place of the gods. Coming out of water, i.e. straight from the womb of life, and because of its *maṇḍalika* shape, it is a symbol of the totality of the cosmos, seat of the Ātman.—S.R.

74. Damodaran, K. :—*Nārada Purāṇa—A Study*.

Pur, XIX, No. 2, 1977, pp. 273-336.

This appears to be the concluding part of the serially published study of *Nārada Purāṇa*. Here it begins with the residual portion of Appendix I giving the *Vratas*. Next is Appendix II giving Flora and Fauna in alphabetical order, and Appendix III gives food and drinks.—S.R.

75. Dave, S.K. :—*The Cult of Brahmā—A Brief Review.*

Pur, XIX, No. 2, 1977, pp. 342-46.

The cult of Brahmā was one of the important cults in the Epic and Purāṇic period. In the Vedic literature, epics smṛtis and Purāṇas, he is generally charged with the duty of creation. The germs of this cult are found in the Vedas. In the *RV*, there is no direct mention of God Brahmā, but Prajāpati who afterwards became synonym of Brahmā, is clearly stated in cosmological hymns. *Brāhmaṇas* contain many legends about Prajāpati having created the world.

Bṛhadāranyakopaniṣad mentions Prajāpati as born of Brahmā and, therefore, different from Brahmā. *Mahābhārata* eulogises Brahmā as the creator, Rajas incarnate and real adviser to the Gods. Four Vedas sprung from his four mouths. But epic does not give an account of any Brahma-worshipping cult. But in some Purāṇas like *Padma*, *Matsya*, *Bhaviṣya*, etc., his glory as supreme God is upheld.

All Purāṇic descriptions show that cult of Brahmā must have been in vogue, but was declining gradually. *Bṛhatsmhitā*, *Viṣṇudharmottara* and *Matsya* prescribe the mode of making images of Brahmā in the consecration of which *Brahma-mantras* were recited. In the sectarian rivalries Brahmā suffered much, and Śiva and Viṣṇu gained prominence. Viṣṇu, Śiva and Śakti cults were becoming very popular, and they created various myths on the basis of religious books, e.g., Brahmā was born of Viṣṇu's navel, he is able to advise Gods to worship Viṣṇu and Śiva, he is creator through power granted to him by Viṣṇu or Śakti, and he had incestual relations with his daughter.

Very few temples are consecrated to Brahmā, e.g., at Puṣkara, Kheda-Brahma in N. Gujarat, Khajurāho, Vasanta-graha, Utkal, etc.—S.R.

76. Dhal, U.N. :—*Churning of the Ocean and Goddess Lakṣmī.*

Bhm, III, No. 2, 1977, pp. 59-67.

The epics and the Purāṇas describe the Goddess Lakṣmī from different parentage, besides from the myth of the churning of the ocean of which the earliest version is in the *Purāṇa-Pañcalakṣaṇa* which is accepted as the kern of the epics and Purāṇas.

The earliest myth is connected with the genealogy of *Yadu-Vaṁśa*. Kārttavīrya Arjuna could agitate the turbulent ocean by his thousands of hands comparable with the churning of the ocean with mountain

Mandara, thrown into it by the gods and demons. Besides this, this myth is referred to in connection with the birth of Dhanvantari. Prahlāda was defeated in the war which took place during the churning of the ocean.

Rāmāyaṇa does not mention Lakṣmī and is simpler and earlier than that of *Mahābhārata*. The redactor of *Mahābhārata* has tried to bring about a harmonious combination of the two story elements. According to *Mbh.*, the gods performed severe austerities on Meru for *Amṛta*. Nārāyaṇa advised Brahmā to churn the ocean with gods and demons and get *Amṛta* and jewels and herbs. The king of snakes uprooted Mandara to serve as the churning rod, king of snakes, Vāsuki became the cord and the king of Tortoises held Mandara on his back. Demons and gods, holding the hood and tail of Vāsuki respectively, churned the ocean making the water mixed with the gums and juices of trees and plants. As *Amṛta* did not come out, Brahmā and Nārāyaṇa revitalized the exhausted gods and churning continued. Soma, Śrī, Surā, Dhanvantari carrying *Amṛta* and other jewels came out. There was a scramble among the gods and demons for the possession of *Amṛta*. But Śrī (Lakṣmī) was never the motif of the legend.

In *Brahmāṇḍa* and *Vāyu Purāṇas* took a different turn which raised the importance of Śiva by making him drink the Kālakūṭa poison which was the sole motive of churning. *Matsya P.* shows definite improvement on their version. In *Padma Purāṇa*'s version Śrī occupies the most important position.—S.R.

77. Dhal, U.N. :—*Virajā Kṣetra Mahātmya of Brahmāṇḍa Purāṇa : A Survey.*

Pur., XIX, No. 2. 1977, pp. 292-304.

The Virajā Kṣetra, named after the goddess Virajā, is situated on the bank of river Vaitaraṇī in Cuttack (Orissa). The goddess had attained great fame and prominence even before Lord Jagannātha and Liṅgarāja came into the picture. The Kṣetra is mentioned in the Parlakimedi plates of Śrī Pṛthvī Mahārāja (late 6th cent.)

Virajānagara was the capital of the Bhauma king Unmatta Keśari (7th cent.). The earliest reference to this Kṣetra is found in the *Āranyakaparvan* of *Mahābhārata*. Among the earlier Purāṇas, the *Brahma Purāṇa* contains the description of Virajā Kṣetra, the divinity of Virajā and their holiness. In the *Uttarārdha* of *Vāyu Purāṇa*, Virajā Kṣetra and Vaitaraṇī are included in the enumeration of the sacred places of India.

Besides sporadic references to this Kṣetra, there is a separate treatise named *Virajākṣetra-mahātmya* of 29 chapter appended to the *Uttarakhaṇḍa* of *Brahmāṇḍa Purāṇa* in later times. It describes the appearance of Śiva from the sacrifice and Pārvatī from the fire altar of the sacrifice performed by Brahmā in the Kṣetra Yājapura of the mountain Nīla beside the Southern ocean. Pleased by the eulogy of Brahmā, Pārvatī consented to remain there permanently in the form of Virajā. Other myths relate to the appearance of 12 Mādhavas from the body of Viṣṇu who was meditating beside the altar, the origin of Varāha Mādhava, the significance of the banyan tree on the bank of Mudgarekhā, the glory of Vaitaraṇī, two legends of the birth of Brahmā as Gaṇeśa, etc.—S.R.

78. Gangadhar, N. :—*A Study of Śālagrāma Stones*.

AORM, XVII, Pts. 1-2, 1977, pp. 1-7.

Since a long time Śālagrāma stones are associated with the worship of Viṣṇu. *Pañcāyatana* worship consists of five articles, viz., 1. *Bāṇalinga* from Omkārakuṇḍa in Narmadā, 2. *Svarṇamukhī* from river Svarṇamukhī in Andhra, 3. *Śālagrāma* from Gaṇḍakī in Nepal, 4. *Sphaṭika* from Vallam near Thanjavur, and 5. *Śoṇabhadra* from river Śoṇabhadra for worship of Śiva, Ambikā, Viṣṇu, Sūrya and Vināyaka respectively.

Their mythological origin and account of different varieties is found in the *Purāṇas* which do not differ in content from those found in the *Garuḍa Purāṇa*. According to one version, sweat from the face of wearied Brahmā dropped and turned into a river named Gaṇḍakī, on that account. Brahmā did not concede to the request of Gaṇḍakī, who had done penance on him, that the gods should be born in her womb. She cursed all the gods to become worms. The gods cursed her to become inanimate. Viṣṇu consoled them and said that an insect *vajrakīṭa* would spring up from the decayed bodies of his two devotees turned into an elephant and crocodile due to a previous curse. Gaṇḍakī also would flow as a river and Lord would manifest himself at a place Cakratīrtha in the form of Śālagrāma.

Another version says that Viṣṇu killed the demon Jālandhara and stayed with his wife Tulasī, his devotee, in the form of Jālandhara. On coming to know of the trick, she cursed Viṣṇu to become a stone. The Lord accepted the curse and said that he would manifest as stone in Gaṇḍakī, the insects *vajrakīṭa* would make the mark of *cakra* etc. *Varāha Purāṇa* states that the presence of Viṣṇu in Gaṇḍakī was the result of her penance. Mitramiśra in *Lakṣaṇaprakāśa* volume of his

Vīramitrodaya gives the derivation of Śālagrāma and the significance of the greatness of worship.

A list of type, shape, colour, special marks of Śālagrāma stones is given. Mitramiśra describes the individual effects of the possession and worship of different kinds depending on colour. There may be independent short treatises in the praise of Śālagrāma.

It is difficult to come to any definite conclusion regarding the origin of Śālagrāma worship.—S.R.

79. Goldman, Robert P. :—*Vālmīki and the Bhṛgu Connection*.

JAOS, XCVI, No. 1, 1976, pp. 97-100.

States that the completion of the critical edition of the Vālmīki *Rāmāyaṇa* by the Oriental Institute, Baroda, has made possible a return afresh to the problem of exact relationship between the *Mahābhārata* and the *Rāmāyaṇa*. Adds that in the Bhṛguised *Mahābhārata* it is impossible to prove that Vālmīki is known as a Bhārgava. The *Rāmāyaṇa* makes the identifications twice, both times in the last Kāṇḍa. Concludes that *Rāmāyaṇa* reveals in details even the trivial character strangely has offered scanty and muddled evidence concerning Vālmīki—the author. Bhṛguisation affected the two latest kāṇḍas namely *Bālakāṇḍa* and the *Uttarakāṇḍa* and there is also not so much the poem as the poet.—N.K.S.

80. Gupta, Anand Swarup :—*Eulogy of Parā-śakti by Gods with Notes*.

Pur., XIX, No. 1, 1977, pp. 1—7

See Under Sec. XII B

81. Jain, Rameshchand :—*Harivaṃśapurāṇa par Padmacarita kā Prabhāva (Influence of Padmacarita on Harivaṃśa Purāṇa)*. (in Hindī).

JAnt/JSB, XXX, No. 2, 1977, pp. 22-26.

Ācārya Jinasena composed his *Harivaṃśapurāṇa* (HV) in Śaka year 705 (V.S. 840). It contains the story of Balabhadra, Baladeva and Nārāyaṇa Kṛṣṇa and the events in connection with their rivals. Jinasena has referred to several Ācāryas in his work, and among them he has eulogised Ravisena who had written his *Padmacarita* (PC) in V.S. 734. About Ravisena he says that his poetry is dear to the people as the sun which rises every day and the former's story is read again and

again everyday. The sun makes the lotus to open and *Padmacarita* opens (i.e., reveals) the story of Padma (i.e., Rāma).

The style of descriptions in the *Harivaṁśa* is greatly influenced by the style of *Padmacarita*. In order to illustrate this, R.C. Jain has given the correspondence of the topics described in the *HV* with those described in *PC*, the only difference being that Jināsena describes in greater detail what has been described briefly by Ravisena. For example :

1. The meeting of Lord Mahāvīra with king Śreṇika on the mountain Vipulācala near Rājagṛha. There the latter (i.e. the king) listens to the story of Rāma from Gautama Svāmī, the chief Gaṇadhara of Lord Mahāvīra in *PC*, but the story of Tīrthaṅkaras, Cakravartins, Balabhadras, Nārāyaṇas, etc., in *HV* in greater detail.

2. In *PC*, after the descriptions of *Kṣetra Kāla*, etc, is given the descriptions of *Bhogabhūmi*, 14 *Kulakāras*, etc, briefly. The same topics are given in greater detail in *HV*. And so on till the end.

The word *ravi* occurs at the end of every *parvan* of *PC*, while the word *jina* at the end of every canto of *HV*.—S.R.

82. Jenner, Madeleine :—*Etudes de Mythologie Hindoue(IV)* (studies in Hindu Mythology) (IV). (in French).

BEFEO, LXIII, 1976, pp. 211-263.

In the serial treatise on Hindu Mythology, the author 'continues here the second chapter devoted to *Bhakti* and *Avatāra*. The distinction between epic 'Yuga' and purāṇic 'Kalpa' current systematisations, dates of *Mahābhārata* are dealt with in the first half and the concept of *avatāra* as terrestrial king or the divine model of kings has been explained in the second half of the article.

Ample quotations from the *Mahābhārata*, *Manusmṛiti* render the article interesting. — N.D.G.

83. Levitt, Stephan Hillyer :—*The Sahyādrīkhaṇḍa : Some Problems Concerning a Text—Critical Edition of a Purāṇic Text*.

Pur., XIX, No. 1, 1977, pp. 8-40.

Sahyādrīkhaṇḍa (skh.) is one of the large number of books which attach themselves in their colophones to the *Skandapurāṇa* (Skp) which is an enormous and at present rather amorphous work. Skp is

divided by some sources into six *saṃhitās* which are further divided into various *khaṇḍas*, and by others into seven *khaṇḍas*, further subdivided into *khaṇḍas* and *māhātmyas*. H.H. Wilson, in the preface of his translation of the *Viṣṇupurāṇa* (184), gave the size of the Skp. to be 81,000 stanzas. The *Saṃbhavakāṇḍa* of the *Śivarahasyakhaṇḍa* of the *Śaṅkarasaṃhitā* of the Skp. gives the length of Skp. in its *Saṃhitā* format as 100,000 *ślokas*.

The text of the Skp. cannot be considered at this time to be established on sound historical and critical grounds. The author in this article, attempts only to place the Śkh. in proper perspective. He treats Śkh., an independant work included in Skp as a text which provides examples of the types of severe problems which occur in editing a *Purāṇa*-text. According to him, Da Cunha's edition of Śkh published in Bombay in 1877 is inadequate.

Hereafter the Levitt enumerates innumerable problems involved in a text-critical edition of Skh., e.g., constitution and ordering of the text, corruption of the text original sources of the chapters, re-construction of the text from all available evidence, possibility of contamination in the MSS of the text from other textual traditions, chapters not found in Cunha's edition, and so on and so forth.—S.R.

84. Loir, Par Henri Chambert :—*A propos du Mahābhārata Malais (About Malayan Mahābhārata)*. (in French).

BEFEO, LXIV, 1977, pp. 265-92.

Extracts from *Hikayat Pandwa Lima* (novel of the five Pāṇḍavas) in Roman transcription. French translation and brief commentary. The text comprises only first nine days of battle and the death of Karna.—N.D.G.

85. Matsunami, Y. :—*Preliminary Essay in Systematic Arrangement of the Purāṇas with Special Reference to the Legend of Yama's Birth*.

Pur., XIX, No. 1, 1977, pp. 215-32.

The Purāṇas are divided into two groups, viz., *Mahāpurāṇas* and *Upapurāṇas*, each of them are 18 in number. As regards their systematic arrangement, Purāṇas themselves have not remained unconcerned. For instance, *Padmapurāṇa* has divided the 18 *Mahāpurāṇas* into three groups.

For a simple and steady matter of their systematic arrangement, the author has taken the legened of Yama's birth which is common to them. He has chosen W. Kirfel's text as the standard Purāṇic text.

The legened of Yama's birth is described in 16 words which can be divided into three groups on account of their wording and contents : 1, *Mārkaṇḍeya, Vāyu, Brahmāṇḍa and Brahma, Bhaviṣya, Harivaṁśa and Śiva*; (2) *Matsya, Padma, Kūrma and Liṅga*; and (3) *Viṣṇu, Bhāgavata, Varāha, Agni, and Garuḍa*.

First, the author describes the legend in each *Purāṇa* of groups (1), and then he shows their reciprocal relations. The same process he repeats with the other groups and he gives the result of his study at the end in the form of a chart or table. — S.R.

86. Mehta, Mahesh :—*A Viṣṇuite Passage (367*) in the Suparṇākhyāna of the Ādiparvan.*

JOIB, XXVII, Nos. 1-2. 1977, pp. 1-16.

Adhyāya 30 of the *Suparṇākhyāna* contains a small triple-lined passage 367* inserted between the *śloka* 13-ab and 13-cd as below :

- | | |
|--------|--|
| 13-ab | <i>tathetyuktivānyagacchat taṁ tato dānava-sūdanoh</i> |
| 367*-1 | <i>deva-devaṁ mahātmānaṁ yoginam īśvaraṁ hariṁ</i> |
| 367*-2 | <i>sa cārvamodat tat sarvaṁ yathoktaṁ garuḍena vai</i> |
| 367*-3 | <i>īdaṁ bhūyo vacaḥ prāha bhagavāns tridaśeśvaraḥ</i> |
| 13-cd | <i>hariṣyāmi vinikṣiptaṁ somam ity anubhāṣya taṁ.</i> |

The pronoun *taṁ* in 13-ab and in 13-cd refers to Garuḍa. But the lines 367*1-3 are the most artificial and violent insertions by a Viṣṇuite, which is under the two halves *śloka* 13. It makes the first *taṁ* refer to Hari who approved of what Garuḍa had said, and that Indra (*dānava-sūdanoh*), having answered (*anubhāṣya*) *taṁ* (Hari or Garuḍa?—again *taṁ*=Hari?). Once more spoke this word “I shall take away the deposited Soma!” It would be difficult to outdo such a mess.

After a long and learned discussion on textual redactions, the absence of 367* 1-3 or of 367*1-2, or of 367*-3 in *Sāradā MSS*, it is declared that the insertion of these lines are the work of a second extra-Viṣṇuite archetypal redactor (called LAR). The first archetypal redactor (FAR) could not have done it, for if he had wished to add such a

passage, he would have done his job nicely as he had done in *adhyāya* 29, and not in so patently a dislocated second-hand after-thought distorting a sensibly normal text.—S.R.

87. Moghe, S.G. :—*Pūrva Mīmāṃsā and Paurāṇic Interpretation*.

Pur., XIX, No. 2, 1977, pp. 283-91.

To illustrate the help of the doctrines of *Pūrva-mīmāṃsā* in interpreting the Purāṇic texts, instances have been given of the works of Devaṇṇa (1200-1225 A.D.), Śūlapāṇi (1375-1460), Śaṅkarabhaṭṭa (1560-1620), Nīlakaṇṭha (1615-45) Mitramiśra (1615-45), and Raghumaṇi author of *Dattaka-candrikā*.

1. In recommending in his *Vedārthasaṃgraha* that all Purāṇas should be so interpreted that they should not be in conflict with the *Viṣṇu Purāṇa*, Rāmānuja has ignored the utility of the *Mīmāṃsā* doctrines in interpreting the texts of the Purāṇas.

2. According to P.V. Kane, the authors of the Purāṇas were thoroughly conversant with the principles of *Pūrva Mīmāṃsā* (PM). The PM principle of *Ṛtu-līṅga* is used by the authors of *Vāyu* and *Mārkaṇḍeya Purāṇas*.

3. The Principle of *Rātrisatra-nyāya* used in the interpretation of *Viṣṇu Purāṇa* text by Devaṇṇa; “*Sandigdheṣu ca vākya-śeṣāt*” and *Śakhāntara nyāyas* in the interpretation of *Skandapurāṇa* text by Śaṅkarabhaṭṭa; *Aṅga-phala-śrutiḥ arthavādaḥ* in interpreting *Bhaviṣya Purāṇa* text by Nīlakaṇṭha in his *Samaya-mayūkha*; *Āgantūnām antato nivāśaḥ* for interpreting *Brahma Purāṇa* text by Mitra Miśra in his *Śrīāḍḍha-prakāśa*, and by Śabara in his comments on *Pūrva-Mīmāṃsā* of Jaimini, etc.

4. The principles of *Vikalpa*, *Atideśa*, *Arthavāda*, *Bādha*, etc. have all been used in interpreting Purāṇic texts by the authors of *Dharmaśāstras*.

The Purāṇic texts also serve the *Dharmasāstra* authors in interpreting the texts of *Dharmaśāstras* by resorting to *Mīmāṃsā* doctrines.—S.R.

88. Rai, Ganga Sagar—*Boons granted to Trijaṭā*.

Pur., XXII, No. 2, 1977, pp. 194-5.

Trijaṭā is an important character in the Rāma story. She is a virtuous old demoness. In *Mahābhārata* (III.291.41), Rāma presented

gifts and respect to Trijaṭā after his victory over Rāvaṇa. Vālmīki *Rāmāyaṇa* is silent about it. In *Varāhapurāṇa* (ch. 180) there is a reference that Rāma, after killing Rāvaṇa, granted various boons to Trijaṭā. Points to *Ānanda Rāmāyaṇa* mentioning extra boons by saying "If a person does not take bath in the first three days of Kārtika, Māgha, Caitra and Vaiśākha, the merits of baths of the rest of the month will go to Trijaṭā." – N.K.S.

89. Raya, Upendrantha :—*Rāmāyaṇa kā Mūla* (*The Origin of Rāmāyaṇa*). (in Hindi).

Sod. Pat, XXVIII, No. 2, 1977, pp 58-60.

Until the excavations at Ayodhyā are finished and final opinion is expressed on the finds, it is not possible to say whether the story of *Rāmāyaṇa* is a historical fact or mere fiction. The incidents of Hanumān reaching Laṅkā after leaping over a hundred *yojana*-wide sea, the construction of a bridge over it by Rāma, the duration of Rāma's rule for eleven thousand years, and the existence of Rāma ten lākhs of years ago are sufficient to dub the story of *Rāmāyaṇa* as a myth.

Whatever the archaeologists find from the excavations at Ayodhyā, they will not be able to alter the conclusions of the anthropological and geological sciences that *homosapiens* appeared on this earth less than five lākha years ago.

According to Majumdar, the Buddhist *Jātaka* could not be the source of the *Rāmāyaṇa* which is a composition of pre-Buddhist period. But the question is whether the story as found in the *Rāmāyaṇa* is based on older traditions or that found in the *Daśaratha Jātaka* in which Sītā is said to be the sister of Rāma.

The answer to this question evidently is that *Jātaka* story has an older basis than that of the *Rāmāyaṇa*. The marriage of brothers with their sister is a very old custom. It was long after that such marital relation was considered a taboo and condemned as incest. It was the reason why different stories about the birth of Sītā began to be concocted.

Moreover, even *śāstras* have been changing from time to time according to the changes in customs and manners of the people of different times and places. It is quite possible that interpolations, some objectionable passages might have been expunged. We find that Nanda, the brother of Gautama Buddha, was married to his uterine sister Sundarī. This old custom of brother-sister's marriage has been described in the *Bhaviṣya Purāṇa* as a custom prevalent among the gods. In view of this, the

opinion of Chattopadhyaya that the source of the *Rāmāyaṇa* is the *Daśaratha Jātaka* appears to be correct. But there are serious objections against his view that the abduction of Sītā and killing of Rāvaṇa show an influence of Greek *Iliad* and *Odyssey*.—S.R.

90. Sabal, Sachchidanand :—*The Khvay Thuaraphi : An Unpublished Laotian version of the Rāmāyaṇa*.

VII, XV, No. 1, 1977, pp. 33-51.

See Under Sec. VII.

91. Sastri, Vaikunthanatha :—*Brahmavaivarta tathā Śrīmad Bhāgavata meṇ Rādhā Tattva (Rādhā Element in Brahmavaivarta and Śrīmad-Bhāgavata), (in Hindi)*.

AAIHSR, No. 6, 1977, pp. 238-42.

The name of Rādhā is not found in all the Purāṇas. Only *Brahmavaivarta* mentions it for the first time. There Rādhā appears as the incorporeal power (*śakti*) of Brahman (God). This gynec power manifests herself before Brahman in his Kṛṣṇa incarnation who feels amorous. This is only a figurative description of the *Ardhanārīśvara* aspect of God. *Brahmavaivarta* alone has presented her as the consort of Brahman.

In Veda, Brahman has been called *Rasa* (*Taitt. Saṁ.*, 217) and *Ānanda* (*Taitt. Up.*, 316). If Brahman is *Rasa*, Rādhā is *Bhāva*. *Ānanda* is experienced at the combined phenomenon of *Rasa* and *Bhāva*.

Rādhā is regarded as the chief among the *Prakṛti Devīs*, playing the foremost role in the process of creation. *Prakṛti Devīs* are Durgā, Rādhā, Lakṣmī, Sarasvatī and Sāvitrī.

People form mistaken notions about Rādhā on seeing her dancing with Kṛṣṇa in the modern *Rāsa Līlās*. In fact, she is inconceivable, adorable *Śakti* that bestows *Mokṣa*. According to the *Brahmavaivarta* the exploits (*caritra*) of Rādhā are mysterious, which even Śiva hesitates to tell Pārvatī without having mentally asked permission of Kṛṣṇa. Brahman is called *Rādhā-bandhu*, *Rādhikātmā*, etc.

In the *Bhāgavata*, the Rādhā element has not been expressed and explained openly. It can only be inferred from the use of words like *rādhāsā* (*Nirasta-sāmyātīśayena rādhāsā*) and in *Pañcādhyāyī* by Śukadeva-*Rādhitonūnaṁ bhagavān Hariśvaraḥ*. Śukadeva was prohibited by Rādhā from mentioning her name.—S.R.

92. Sharma, Arvind :—*A Note on H.H. Wilson's Interpretation of the Role of Rājas in Cosmic Creation in the Viṣṇu Purāṇa.*

Pur., XIX, No. 2, 1977, pp. 347-50.

While describing the process of creation, *Viṣṇu Purāṇa* deals with the role of the three *guṇas*—*Sattva*, *Rajas* and *Tamas*.

Commenting on the role of the three *guṇas*, H.H. Wilson writes that from *Vaikārika* or *Sāttvika* proceed the senses; from *Bhūtādi* or *Tāmasa*, the rudimental unconscious elements : both kinds, which are equally of themselves inert, being rendered productive by the cooperation of the energetic *Taijasa* or the active modification of *Ahaṅkāra* which is therefore said to be the origin of both the senses and the elements.

It is clear that in his portrayal of the *Viṣṇu Purāṇa* process of creation, Willson has been influenced by the Sāṅkhyan process of evolution and thus fails to notice the importance, difference that the role assigned to *rajas* in the two schemes. In the Sāṅkhyan scheme, *rajas* does not account for the emergence of the ten senses. It provides dynamism to both *sattva* and *tamas*, but does not produce anything by itself.

In *Viṣṇu Purāṇa* scheme, *Taijasa* (*rajas*) directly produces the senses. This difference seems to have been overlooked by Wilson.—S.R.

93. Sharma, Jawahar Lal :—*The date of Bhāgavata Purāṇa.*

BV, XXXIX, No. 2, 1979, pp. 14-18.

The present article deals with the date of *Bhāgavata Purāṇa*. Details are based on internal and external evidences, of *Bhāgavata Purāṇa*. Dikshitar placed it in 3rd century A.D. while other scholars such as Macdonell, Burnouff, and Wilson have persisted it in proving a work of the 13th cen. A.D. At the end of the article author also gives his own views about the date of *Bhāgavata-Purāṇa*. According to him the date of *Bhāgavata Purāṇa* is earlier than that of Śaṅkara and Kumārila, and admits that its date falls in the 6th cen. A.D.—M.R.G.

94. Sundaram, C.S. :—*A Study of the versions of the Viṣṇukumārakathā.*

AORM, XXVII, Pts. 1-2, 1977, pp. 1-12.

The story of Viṣṇukumāra (*VK*) in *Viṣṇukumārakathā* occupied an important place in Jaina literature. It has a close similarity to the

Trivikrama incarnation of Viṣṇu. It is found in *Vāsudevahiṇḍi* (VDH), of Saṅghadāsagaṇi, *Harivaṃśapurāṇa* of Jināsena (HPJ), *Bṛhatkathākośa* (BKK) of Harisenacarya, and many other Jaina works.

In VDH, Namuci, the minister of king Mahāpadma is overcome in a debate by a Jaina mendicant and begins to hate the Jainas. Later on he becomes the king. Owing to his hatred, he orders the expulsion of Jaina *sādhus* who had come to Hastināpura to observe *Cāturmāsya*. VK, the son of king Padmaratha, and brother of Mahāpadma, who had become a recluse and gained the power of moving in the air came and, failing to mollify Namuci, asked for three steps of land for them. Namuci agreed. There upon VK grew huge in size and placed one of his legs on Meru. Namuci, in fright, fell on VK's feet. As Indra's throne had also begun shaking, he asked the Vidyādharaś to appease VK by their music which contained the *gāndhāra* scale of seven notes of *vīṇā*, and which they had learnt from Tumburu and Nārada. Accordingly VK was pacified.

The BKK follows the Purāṇic legend in which Viṣṇu as Vāmana brings around Bali by measuring the world with three steps. At this Viśvāvasu, a *gandharva* chief, circumambulates Viṣṇu and sings his praise by *Nārāyaṇa-stuti*. Nārada learnt it from Viśvāvasu and taught it to Indra, and so on.

In HVJ, there is a big and detailed version. Here, Bali, the exiled minister of king Śrīdharman of Ujjain owing to his defeat in a debate from the Jaina monk Akampana, becomes a king and wrecks vengeance on Akampana. VK comes to his rescue. Failing to mollify Bali, he asks for a space of three steps from him for Akampana.

The variations of the story in other works are given in the form of tables. Three major incidents in the story are (1) Bali's enmity for Jaina monks. (2) Viṣṇu (kumāra) taking up huge form. (3) Reference to the *Gāndhāra* scale of music and the *Viṣṇustuti*. The *Gāndhāra* scale is said to be not commonly found in this world.

The Vedic Trivikrama Viṣṇu was, thus, absorbed by the Purāṇas and the Jain texts.—S.R.

95. Varma, Ananta :—*Purāṇam Vedah (in Sanskrit)*.

Pur., XIX, No. 1, 1977, pp. 183-213.

See Under Sec. XV.

IV-EPIGRAPHY AND NUMISMATICS

96. Agrawal, Jagannath :—*A Passage in the Sāranāth Inscriptions of Kumāragupta and Buddhagupta.*

VII, XV, No. 1, 1977, pp. 121-22.

“The passages in the two inscriptions are :

Varṣaśate Guptānām sacatuḥ pañcāśaduttare ।

Bhūmim rakṣati Kumāragupte māsi jyṣṭhe dvitīyāyām ॥ and

Guptānām samatīkrānte saptapañcāśaduttare ।

Śate samānām pṛthivīm Budhagupte Praśāsati ॥”

In both cases, Shri N.P. Joshi says in his paper ‘New Light on the Gupta Era’, published in the last volume of this Journal the expressions *Guptānām uttare*...and *Guptānām samatīkrānte* would mean literally ‘after the Gupta (?) had passed away’ or ‘when the Gupta dynasty ended’.

Joshi has entirely missed the real and correct import of these sentences. It is a well known fact that in ancient India, dates were recorded both in current and expired years, the latter being the more common way.

In fact, *Catuḥpañcāśaduttare* goes with *varṣaśate* and means ‘in the year one hundred together with four and exceeded by fifty’ (of the Guptas). In the second case *samatīkrānte* qualifies *Śate* and means ‘expired’; and *uttare* has the same meaning of exceeded by or increased by. The expression refers to the passing of one hundred and fifty seven years, and not to that of the Gupta dynasty.—S.R.

97. Basu, S.P. :—*A Coin of Demetrius.*

IMB, VIII, No. 1, 1973, pp. 26-28.

The coin, now preserved in the Indian Museum, Calcutta, had been published in the Annual Report of the Archaeological Survey of India, 1928-29, and it was attributed to the Bactrian king Demetrius, son of Euthydemus, c. 200 B.C. It has been re-examined in the present paper and has been identified with Demetrius I of the Seleucid dynasty of Syria, c. 162 B.C.

The coin may be described as follows : Demetrius I, Drachm, Silver, Wt. 4.52 gms, size 20 mm.

EPIGRAPHY & NUMISMATICS 73

Obv : Head of Demetrius I, diademed, surrounded by laurel wreath.

Rev. : Apollo seated l. on omphalos, holding in left hand a bow and in his right hand an arrow.

Legend : Basileus Soterios Demetrius.—M.C.

98. Bhattacharya, Amitabh :—*The Legend MLKY TKR on Two Coins of Ancient Sogdian.*

JNSI, XXXVIII, Pt. 2, pp. 102-03.

On a group of coins from near ancient Sogdiana, which are imitations of early Indo-Greek rulers like Euthydemus I, Heliokles and Eucratides, the legend *MLK' Twhr* can be read. *Twhr* has been equated with the name of Tochari or Tocharian.

Two such round silver coins in Brit. Mus. heavier than Attic tetradrachms show : *Obv.* Youthful head to right with diademed fillet with broad bands flowing from the knot at the back of the head. *Rev.* Naked and seated bearded male holding in right hand knotted club resting on thigh, an Aramaic or early Sogdian legends in front read as (*MI*) *K'y Tkr* (publ. in *Revue Numismatique*) and as...T (?) *kr* on B.M. piece. The *obv.* and *rev.* of these coins are based on Euthydemus. The legend *M'lk'y Tkr* indicates that the coins are struck by a king of Tokhar or Tokharian people, and being different in legend, is a new variety of Tokharian coins.—S.R.

99. Bhattacharya, P.K. :—*An Interesting Coin of Manipur.*

JNSI, XXXIX, Pts. 1-2, 1977, pp. 182-85.

This square bell-metal coin described earlier by W. Yumjao Singh requires re-assessment. On obverse is a legend in four lines read by Singh as 1. *cetra-sudhī* 2. *taraṣa-vāda* 3. 2 *saṁvada* 4. 164. According to Singh, *taraṣa-vāda* is Sunday.

Bhattacharya reads *je Rāma* in second line, and *saṁ 164* (6) in third line. The legend thus means 'Victory to Rāma, the second day of the bright half of Caitra of Śaka year 1646'.

Manipur has a long independent existence with boundaries of the state fluctuating with fortunes of the rulers. Pakhangba (c. 133-154 A.D.), the popular hero is said to have introduced bell-metal coinage called *shel*, McCalloch credits Khagemka (c. 1597-1652) with first striking bell-metal coinage.

Traditional literary sources, inscriptions and coins indicate popularity of Śaka *saṃvat*. Y. Singh, reading the date 164-A.D. 106 ascribes the coin to Pakhangba. But there is another digit after 164 which he has overlooked. The date is Śaka 1646=1724-25 A.D. which coincides with the first expedition of Pamheiba *alias* Gopāla Siṃha or Gharīb Nawāz (c. 1709-48 A.D.) against the Burmese, ten years after his successful expedition against Tripura ruler. Gharīb Nawāz the founder of the fame of the royal house of Manipur. *Je Rāma* of the inscription reminds us of his initiation to the Rāmānanda order by Śāntidāsa Adhikārī.—S.R.

100. Chakravarty, D.K. :—*Some Notes on the Fragmentary Siyan Praśasti* (c. 11th Century A.D.) of the Time of Nayapāla.

Bhm., III, No. 1, 1977, pp. 56-60.

The author discusses the *Siyan Praśasti* with a view to suppose the name of the various deities and their forms. He also gives the views of the various scholars on the *Ekādeśa* Rudras, *Vaikuṇṭha* form *Viṣṇu* and also on the last word *araghaṭṭa* of the epigraph. To this word, he thinks that it represents the Persian wheel, a mechanical device, utilised for taking out water from the well. Moreover, he also discusses the opinions of various scholars on the Persian wheel.—S.B.S.

101. Chakravarty, D.K. :—*Some Inscribed Terracotta Sealings from Chandraketugarh*.

JNSI, XXXIX, Pts. 1-2, 1977, pp. 128-34.

A number of inscribed terracotta sealings were recovered from surface exploration of Chandraketugarh and acquired by purchase.

1. A circular sealing depicting a voluted *torāṇa* perched with and flanked by auspicious symbols or *nidhis* as lotus, conch and formalized tree-*caitya* encircled by an inscription on the obverse and cord marks and palm leaf impressions on its convex reverse. Peacock may be a dynastic *lāñchana* (insignia) associated with some particular deity. *Torāṇa* motif had become much prominent and popular in West Bengal. Stylistically, the sealing may be ascribed to c. 1st cent. B.C. Near its lower outer border are twenty-five letters or signs arranged in a cyclic order, some of which resemble early Brāhmī script. S.K. Roy has found majority of these letters to be identical with Indus Valley script. His far-reaching conclusions are difficult to accept until the seals are found in a definite stratigraphical sequence with antiquities of the same period.

EPIGRAPHY & NUMISMATICS 75

2. Ship-motif circular sealing showing a full-rigged anchored with rolled up sails and flag flying over main mast-head. Just above the hull is the impression of some ear corn (?) or some plant motif. Thirteen letters, some resembling Brāhmī of Śuṅga period, though undecipherable, are inscribed round the circular border of dots and dashes.

3. Round ball-like sealing with double impressions in incuse on both obverse and reverse and impression of the fore-part of a ship on the obverse. Notchings of lunate design in two rows with an indistinct inscription are on the reverse. Near the mast-head is a *svastikā*. The reverse letters may be read as *savasa-kamma*, 'the work of Sarva.'

4. Circular sealing with impression of stylized tree-within-railing. The symbol may be a spear tied with a battle-axe placed inside the railing. Some indistinct letter can also be traced out.

5. Round sealing with a flat reverse has the impressions of the ears of corn united at the bottom or some plant motif with three branches on the obverse and some twelve illegible letters on its lower half. On the convex edge of its reverse, are two separate inscriptions. The single Brāhmī *ka* of Śuṅga period is in a circular incuse and three letters in a rectangular incuse.

6. This sealing portrays a Devī, hands akimbo, wearing *chiton* with tubular folds betraying Græco-Roman influence, and coiffure arranged in a trefoil pattern. There is an undecipherable legend of 17 letters in a semicircle. The Devī holding a child reminds us of Rākṣasī Jarā of *Mahābhārata*, and bears much similarity with Buddhist Hārītī. In the centre of the reverse is the impression of ears of corn united at the bottom with ten indistinct letters below.—S.R.

102. Chattopadhyaya, B.D. :—*Currency in Early Bengal*.

JIH, LV, Pt. 3, 1977, pp. 41-60.

Along with the extension of urbanised culture from the epicentre further up the Gangetic valley, the metallic currency spread along two directions : (1) across the Ganges to the other part of Bengal called Varendra, and (2) along the Ganges to its deltaic part up to the historic sites of Tāmluk and Chandraketugarh. Bengal provided a necessary outlet to sea at least by the 3rd cent. B.C. Politically this process of extension was crystallised in the Mauryan empire.

1. In north Bengal very little is available of dating on the punch-marked and cast coins discovered there. In Mahāsthān, they are associated with NBP ware; in Bangarh, assignable to 1st-2nd cent. B.C.

while at Tāmluk in II period between 300-100 B.C. and at Chandra-ketugarh in period III to 1st cent. B.C. Two prevalent expressions *gaṇḍaka* and *kākaṇika* equal to 4 and 20 cowries respectively show that the basic element in currency was cowries. No *janapada* in Bengal developed any coinage peculiar to its own.

II. Under Gupta rule, names of two coins, *dināra* and *rūpaka* occur in epigraphs in connection with purchase of land. The rate of exchange between gold and silver was a problem. From Baigram copper-plate of Kumāragupta I, it is inferred that the rate of exchange was 1:16, as gold *dināra* could purchase 4 *droṇavāpas* of land and silver *rūpaka* only $\frac{1}{4}$ *droṇavāpa*. This ratio continued fluctuating as the epigraphs show.

III. In Maināmati the semblance of Gupta currency continued, but elsewhere the 'imitation Gupta coins' were followed by a blank between the middle of 7th and 13th cent., owing to trade-decline and consolidation of feudal economy. Some familiar names of coins occur in Pāla and Sena epigraphs.

The survey highlights : (i) Basic element in currency system was cowries, (ii) Metallic currency followed the political phases : Maurya, Kuṣāṇa, Gupta, etc., and (iii) Maināmati series is a partial exception. It represents the genuine currency of a limited area, but perhaps extending to Arakan.—S.R.

103. Chaturvedi, Lakshmi Narayana :—*Jaisalamer kā Mahattvapūrṇa Smāraka Nīlakaṇṭha Mahādeva Mandir (Gaḍha Sisar eka aprakāṣita Śīlālekha)*.

Sod. Pat, XXVII, Pt. 4, 1976, pp. 43-45.

See Under Sec. II.

104. Choubey, M.C. :—*Coins of Bodhi Dynasty from Tripurī*.

JNSI, XXXVIII, Pt. 2, 1976, pp. 62-72.

No epigraphic or literary record of the Bodhi dynasty is available. From the provenance of the few coins from Bhagwanlal Indrajī's collection, Rapson suspected them to be the rulers of Western India. But from the discovery of a few Bodhi sealings from stratum 4 of Tripurī excavations, Ajay Mitra Shastri has pointed out that the Bodhi kings were ruling at Tripurī after the eclipse of the Sātavāhana empire. He successfully reconstructed the chronology of the Bodhi kings.

Some new evidence about Bodhi dynasty was discovered in a 3rd cent. stratum at Tripurī excavations by Sagar University. Out of the

EPIGRAPHY & NUMISMATICS 77

six inscribed sealings of baked clay found there, four bear the title *Vāsiṣṭhīputra-Mahārāja* before the names of Śivabodhi and Vasubodhi who were co-uterine brothers who ruled over Tripurī during the 2nd and 3rd centuries.

All the coins collected from Tripurī ruins bear the legend on the obverse giving the names of eight kings in post-Sātavāna Brāhmī. The coins are round and made of lead, except one of copper of Vīrabodhidatta. They are two varieties : One, having on obverse 3-arched hill or *Caitya-symbol* without the crescent, and a legend in Brāhmī. Reverse of all is blank. The second variety shows a crescent on three-arched hill between two vertical wavy lines on the obverse, and on reverse, a man or a tree alone, or a man with a tree; in the case with a female (spouse ?); occasionally two horizontal lines are also seen.

The smallest coins appear to be of Siribodhi (the founder of the dynasty), Candrabodhi and Śivabodhi, having hill-symbol on obverse and blank reverse. Next comes Candrabodhi, followed by Śivabodhi, the co-uterine brother of Vasubodhi who succeeded him after his death and changed the pattern of coins by putting a crescent over the hill and two vertical wavy lines by the sides on the obverse and figure of a man with tree-in-railing on the reverse. He was followed by Vīrabodhi and Vīrabodhidatta who may be two rulers following in succession or one ruler with his name spely differently. Next to him is a new ruler whose coin-legend *Śrīvāsaka* does not put *bodhi* after his name but he could be the last ruler.

There is a coin with the legend...*risiva* with the device very much akin to the Bodhi coins. He could be a second Śiri-Śivabodhi, a new ruler. Thus the Bodhi dynasty fills the gap between the end of the Sātavāhanas and the rise of the Kalachuris.—S.R.

105. Choubey, M.C. : —*Coins of Sena Dynasty from Tripurī*.

JNSI, XXXIX, Pts. 1-2, 1977, pp. 157-59.

The author describes ten coins with *sena* ending names discovered from Tripuri area in Madhya Pradesh. These coins are of lead in round shape and weight 8 grains each. The obverse shows a three arched hill with a crescent with two vertical lines on the sides and a Brāhmī legend *Sudarasenasa* in the script of 3rd century A.D. The reverse motif contains a tree in railing and a man standing on the left side, sometimes, with outstretched arms.

These coins were issued by Sunderasena a scion of some local dynasty ruling at Tripurī. These coins were recovered alongwith the coins of the Bodhi dynasty there. Nothing is known about Sundersena

except two more rulers whose names end in *sena*—the evidence made available through the excavations at Tripuri. One copper coin belonged to Sujyesthasena and a clay sealing contained the name of Mahāsena.—S.P.S.

106. Choyal, Shiva Singh :—*Rājasthān ke Aprakāśita Śilālekha* (Unpublished stone inscriptions of Rajasthan). (in Hindi).

Sod, pat, XXVIII, No. 1, 1977, pp. 62-71.

There are 33 small inscriptions on images, figurines (*pūtlīs*), walls, tanks, wells, etc., giving the dates in Śāka era and another era. But the language of the inscriptions is old Rājasthānī which is difficult to understand and translate.—S.R.

107. Dasgupta, Kalyan Kumar :—*A Unique Silver Coin of the Arjunāyanas*.

JNSI, XXXIX, Pts. 1-2, 1977, pp. 49-51.

Arjunāyanas, mentioned in Pāṇini's *Gaṇapāṭha*, occur in Samudragupta's *praśasti* as paying taxes and obeying the emperor's commands. Like Yaudheyas and Malawas they issued coins, and from the findspots and literary allusions their habitat was in the triangle Delhi-Jaipur-Agra.

Their coins are few and struck in copper. Only one piece of base silver is corroded on its reverse and belongs to J. Lingen of Netherlands. The better preserved face shows a humped bull standing to right before a sacrificial altar. Its legend reads *Arjunāyana* (*m*) *jaya* followed by four or five letters.

There are two classes of Arjunāyana coin 1. showing standing figure on the obverse and bull standing to left on the reverse, and 2. bull on the obverse and elephant on the reverse.

The solitary silver coin shows a faint figure of an elephant on the indistinct reverse and so belongs to the second class, and adds the Arjunāyanas to the tribal people who struck silver coins, though in small quantities. Kunindas' silver coins are numerically larger than those of Audumbaras, Vemakas, Vṛṣṇīś and Yaudheyas. The latter two had an extensive copper coinage.

This silver coin of Arjunāyanas is unique in its metal, but also in having a more elaborate legend as well as in metrology, as it differs from those of the Audumbaras and Kunindas. Its weight is about 45.5 grains or 25 *rattis* which shows that it was struck on an old Indian standard of 24 *rattis* like the Kosalan punch-marked coins from Pail, Śrāvastī, etc.—S.R.

EPIGRAPHY & NUMISMATICS 79

108. Desai, P.B. ;—*National Role of Karnāṭaka Inscriptions.*

JIH, LV, Pt. 3, 1977, pp. 61-66.

Enormous epigraphical records of Karnāṭaka are characterised by their chronological range, almost unbroken continuity from Aśoka's MREs (3rd cent. B.C.) to the advent of Vijayanagara. They number 30,000, of which about 3,000 are in the neighbouring states of Mahārāṣṭra, Āndhra and Tāmil Nāḍ. Of these 14,000 are fully published, 6,000 in summaries, and 10,000 remain untouched.

A good many epigraphs fit well in the comprehensive studies of Indian epigraphy and history. Maski edict revealed for the first time Aśoka's name, Telangana inscription of Kadamba king Kākutsthavarman (5th cent.) is of threefold importance, palaeographic (box-headed script), literary and historical.

Badāmi inscription of Pulakeśin I (Śaka 465) makes chronologically precious contribution and Aihole inscription of Pulakeśin II (A.D. 634) presents a vista of early imperial age of Indian history,

Discomfiture of Vijayanagar caused degradation and decline of Karnāṭaka. Calamity befell on Tipu losing 3rd Mysore war with the English. —As a result Karnāṭaka was vivisected politically and geographically. Oblivious of their heritage, generations groped in the dark without self-consciousness.

Zealous studies of Western and Indian scholars in the last century, brought to light the sources of Karnāṭaka history, especially the epigraphs which revealed the magnificent history and meritorious culture of Karnāṭaka and manifested the beauty and splendour of ancient Kannāḍa language, literature and fine arts. Revival and regeneration of the stalwart race of the Kannāḍigas and resurgence of united Karnāṭaka took place again. After the unification of Karnāṭaka, the importance of its inscriptions has considerably increased in the comprehensive sphere of independent India.—S.R.

109. Desai, Z.A. :—*An Interesting Persian Inscription from Baroda in Gujarat.*

SIE, IV, 1977, pp. 10-13.

An interesting epigraph referring to an offshoot of the Somanāth expedition of Sultan Mahmud of Ghazna of 1024 A.D. was discovered by N.M. Ghanam in 1971. The epigraph refers to the martyrdom of Tahir, the name of whose father, beginning with the title Amir, is lost,

but who is mentioned as son of the brother of Sultan Mahmud Gazanvi. He is reported to have lost his life alongwith eleven companions in the battle fought between them and the infidels or non-believers, that is, the Hindus, in the northern precincts of the Bhesana tank. It is obvious that the Amir and his companions were buried at the site of the battle. The extant test is silent about the date of the event or of the setting up of the tablet. However, the writing can be assigned on palaeographical grounds to a date not later than the 15th century and perhaps, even earlier.

Further, the epigraph refers to a site north of the Bhesana tank as the venue of the battle between Amir Tahir and the local chief. As the place did not lie on the Somnāth route of Mahmud's army, the encounter seems to have taken place between contingent of soldiers of Amir Tahir who probably had strayed away from the main route. Moreover, the epigraph enables us to pinpoint with a fair amount of certainty the place in the present city of Baroda which witnessed the battle. The Bhesana tank has earlier been mentioned as Mahāsenaka tank in the Śaka 734 grant of Suvarṇavarṣa. - P.G.

110. Dikshit, S.k. :—*Kalwan Copper Plate Inscription of Azes (Aja)*, V.S. 134.

JAINS, I, 1977, pp. 6-10.

The above mentioned inscription was at first edited by Sten Konow and the author has re-edited it. He has studied orthographic and phonological peculiarities of the record. He reads letter Ṇa (᳚) instead of Na (᳚) and points out that Konow has often missed the importance of the Prākṛit names which he renders then into Sanskrit. He also missed the meaning of 'Kshana' (1st line) which he translates as "at this term", but the author relates it the word "Sana" of Marathi, in the sense of "an auspicious occasion" The word "Ratha-nikame" is read by the authour instead of "Athani-kamo." The term stands for the spiritual benefit (*punya*) of all these, as also of all animals—that this stūpa was erected. Similarly the author has read the names of two sons of Sdonoress as Syāmā and Sāvitṛī, instead of "Sama" and "Sachitta (of Konow) and their wives were Rajni and Indra, which Konow takes to be Raja and Indra. Similarly the author has read different meanings of the words and have given his own translation of the inscription as well as of Konow's translation.

The *Tithi* mentioned in the record, viz. the 23rd day of the month of Śrāvana, actually corresponds to the *Durgāṣṭamī* of the year 134 of *Vikrama Samvat*, which is equivalent of 78 A.D.—M.K.

EPIGRAPHY & NUMISMATICS 81

111. Gai, G.S. :—*Belmannu Plates of Āḷuvarasa II.*

SIE, IV, 1977, pp. 91-97.

The king Āḷuvarasa to which the present copper plate grant refers is obviously the ruler of the Āḷupa dynasty. The author, on grounds of paleography and linguistic feature assigns the record the period of the middle of the 8th century A.D., and on this basis, identifies the ruler with Āḷuvarasa II who is stated to have ruled in c. 730-65 A.D. The set of five plates on which the present record is engraved was discovered at Belmannu, a village in the Karkala taluk of South Kanara District. The object of the inscription is to grant, by Āḷuvarasa and a certain Ereyapparasa, similar privileges to the *sabhā* of Belmannu as were granted to Śivavalli, i.e., the *sabhā* of Śivavalli. The grant was caused to be protected by learned people of Chokkapāḍi situated in Bāgi belonging to Māṇideva of Kantāpura. A successful attempt has been made by the author to identify the place names occurring in the record, such as Belmannu Kāpu, Śivavalli, Chokkapāḍi, Kulunora Bela, Kantāpura, Santapura, and Varanasi.—P.G.

112. Gokhale, Shobhana :—*Elephanta Hoard of Copper Coins of Kṛṣṇarāja.*

JNSI, XXXVIII, Pt. 2, 1976, pp. 89-91.

Only six coins out of 31 from a hawker at Elephanta were in good condition. They are round, made of copper and have the legend Śrī-Kṛṣṇarāja in Brāhmī without patronymics and royal titles, with altar-like hollow symbol below it. On the reverse is faintly visible couchant bull facing left.

Coins of Kalachuri King Kṛṣṇarāja were first discovered in 1870 in the village Devalana (Nāsik Dist.). Bhandarakar discovered seven coins of Kṛṣṇarāja from Besnagar excavations. Kṛṣṇarāja's silver coins circulated over a wide territory from Rājputānā in the North to Mahārāṣṭra in the South, and from Koṅkan in the West to Vidarbha in the East. Mirashi says that they are called Kṛṣṇarāja-rūpakas, modelled after Skandagupta's coins, and were in circulation in the Anūpa country, the home province of the Kalachuris.

The present hoard shows that silver and copper denomination of Kṛṣṇarāja were in circulation simultaneously and were specifically mentioned as Kṛṣṇarāja-rūpakas in Anjaneri Plates to differentiate them from the copper ones, and not from the Kṣatrapa, Sātavāhana and Trikuṭaka rūpakas as supposed by Mirashi.

The find-spot Elephanta is again interesting. Spink has stated that the awe-inspiring excavations of Elephanta were done by craftsmen trained during the Vākāṭaka regime, under the patronage of Kṛṣṇarāja, whose expansionist movement put an abrupt end to the Mahāyāna Caves of Ajantā. It may be suggested that these small copper coins of low purchasing power were minted to pay the daily wages of the craftsmen.—S.R.

113. Gupta, M.N. :—*Vedic Metre in Indus Script*.

VII, XV, Pt. 2, 1977, pp. 188-96.

In the Vedic metre, the measurement is made by the number of syllables, of which eight constitute the unit *pāda*. Three or more than fifteen *padas* make a stanza (*rc*) of a hymn. In *Ṛgveda*, the stanzas range from 24 to 48 syllables by an increase of four.

In the Indus script (IS), two types of signs, viz., small strokes (...) and rake (Y) are used to represent the number of syllables and *pada*. The number of small strokes over the horizontal top of the rake shows the number of syllables of a *pāda*. More than five or six syllables are depicted by adding another horizontal bar with small strokes of the vertical of the rake. Sometimes more syllables are also indicated by an inverted horizontal bar with small strokes over the rake. In that case the numbers of the bars are multiplied to obtain the required number of syllables.

In Kalibangan, seven seals of baked clay bearing the IS inscriptions bordered by geminated signs, one BD in the beginning and the other ‡‡ at the end of the inscription, have been found. According to the author, the ‡‡ sign is a possible equivalent of Sanskrit *mam*. He thinks the one inscription with 24 syllables represents the *Gāyatrī* and the other with 25 syllables the, *Padapañkti* metres. He appreciates the ingenious method of the Indus scripts obtaining the maximum amount of brevity which is a hallmark of these seals. In the lower register of these seals, the motif of a unicorn, has been neatly cut off as it was annoying to the ritualists of the citadel who worshipped fire in 'fire-altars'.—S.R.

A holy verse started with the propitiatory' sign. -U-.

114. Gupta, P.L. :—*The So-called Coins of Vijaya and Chakora Sātakaṇi*.

JNSI, XXXIX, Pts. 1-2, 1977, pp. 85-88.

Dinkar Rao published two Sātavāhana coins on which he read *Raño Cakora Sātakanisa* and *Vijaya Sātakaṇisa*, and claimed that they

EPIGRAPHY & NUMISMATICS 83

were unknown coins. Doubting his readings, Mirashi reads *Ra(ño) Sātaṇisa* and *Samasa sara sataṇasa* respectively. Siddiqui reads on the same type coins as those of Dinkar bearing the legend *Rajñ. Siri Sātaṇisa*.

After about a decade, Dinkar Rao maintained his original readings in a rejoinder, saying that Mirashi and Siddiqui agreed with his readings when the coins were shown to them.

Gupta is surprised at the agreement of Mirashi and Siddiqui. He says that there are only three ways of placing the legend on the coins : 1. moving from any point of the clock and reading the legend clockwise from inside, 2. beginning from any point and moving anti-clockwise to read the legend from outside, and 3. to begin the early part of the legend at IX or near about and carrying it anti-clockwise up to III and reading it from left to right in the same way as the upper part.

Dinkar Rao has read from XII to IV from inside as *Vijaya* and then from outside IX to V as *Sātaṇisa*. The suggestion that a part of the legend should be read from inside and the other from outside is ridiculous, Gupta has shown his reading *Cakora*, etc. also to be incorrect, and has read it as *Raño Sātaṇisa* as pointed out by Mirashi, and the reading on the supposed *Vijaya* coin, as *Raño Siri Sātaṇiha*.—S.R.

115. Gupta, P.L. :—*Three Commemorative Tetrachms of Agathocles*.

JNSI, XXXVIII, Pt. 2, 1976, pp. 92-94.

In some auctioneer's Catalogue of coins in England, there were three commemorative issues of Agathocles among the five Indo-Greek silver tetrachms : their provenance was not reported.

1. *Diodotus* : *Obv.* Diademed head of Diodotus to right. Vertically written right 'Diodotoy'; left 'Soteros', *Rev.* naked Zeus striding to left; thunderbolt in right hand; aegis on outstretched left arm; eagle at left foot with wreath above; monogram on the right; right 'basilonts'; in exergue 'dikaioy' left, 'agathoklecs' Earlier two coins of this type were known.

2. *Euthydemus* : *Obv.* In pellet border, diademed head of Euthydemus to right; right 'Euthydemoy'; left cc. 'theoy' (both vertically written).

Rev. naked Herakles, seated on rock, holds club resting on right knee, monogram on right. Right 'basilontos'; exergue 'dikaioy'; left 'agathokleoy' only one coin was known earlier.

3. *Pantaleon* : *Obv.* Diademed head of Pantaleon to right. Right 'Pantaleontos'; left soterios (both written vertically).

Rev. Zeus seated on throne, holding sceptre in right hand and standing Hekate in his outstretched right hand. Right 'Basiliontos' in exergue 'Dikaioy'; left 'Agathokleoy', Monogram under the throne.

Importance 'Agathocles commemorated his brother Pantaleon also who had predeceased him. He gives the epithet *Soter* to Pantaleon, as well as to Diodotus on his commemorative issues. This epithet is missing on their own coins. Likewise, the epithet *Theory* given by Agathocles to Euthydemus is also missing on the letter's own coins.—S.R.

116. Gupta, P.L. :—*Roman Aureus from Memadkheḍi.*

JNSI, XXXVIII, Pt. 2, 1976, pp. 100-01.

This Roman *aureus* from Memadkheḍi is the issue of Septimius Severus (193-211 A.D.) which Nagarch, who published it, failed to recognize. The so far known earlier issues of this king from Yalleswaram (Nalagonda), Wagodha (Dist. Sholapur), and a hoard of 18 *aurei* from Dharphul (Sholapur) :

1. Indicated these coins were confined to Mahārāṣṭra and Āndhra Pradesh. The present *aureus* is found for the first time further north in Madhya Pradesh.

2. *Obv.* L. SEPT. SEV. PERT. AVG. IMP. III.

Rev. DIVI. M. PH. F. P. M. TR. P. III. COS. II. PP.

The significance of the dots is not realized by Nagarch.

3. The reverse figure is Flying Victory, holding diadem.

4. The 7 grammes (108 grains) is too low a weight for the coin.

5. The photograph published is twice the original size, but is not recorded.

6. A detailed study of Roman coins in India (published by P.L. Gupta) reveals that the post-Antoninus (i.e., from the later half of the 2nd cent. A.D.). Roman coins are rare in India. Possibly by this time Rome had attained the position of exporting commodities in exchange of Indian goods.—S.R.

EPIGRAPHY & NUMISMATICS 85

117. Gurukkal, P.M. :—*Local Measures Seen in the Kollurmadam Plates-kollam Year 364.*

SIE, IV, 1977, pp. 101-003.

This paper attempts to ascertain some of the popular measures used by the people of Kerala during the early medieval period with the help of the Kallurmadam copper-plates, otherwise known as Devideveśvaram inscription, dated Kollam year 364 (1189 A.D.) inscribed in Vaṭṭeluttu script. The language used is old Malayalam which abounds in Tuḷu and Kanarese sounds. The inscription belongs to Udayamārtanḍa Varma, the king of Veṇāḍ, who was renewing the old text of Śrī Vallabhan Kota at the request of the temple committee, into its present form. The component parts of the text constitute the details of Devideveśvaram temple-property and the pattern of Brahmin settlements. The plates describe the different standard of measures such as *Chavaṭu*, *Alakku*, *Ulakku*, *Uri*, *Nāli*, *Idangali*, *Maṭa* and *Tūsi*. The most frequently used weight is *palam*. Most of these weights and measures are even now found in common use.—P.G.

118. Gurumurthy, S. :—*Inscribed Potsherds from South Indian Excavations.*

SIE, III, 1976, pp. 120-24.

Wheeler drew the attention of some of the leading epigraphists to the decipherment of the script on the pottery from Arikamadu. The script was identified as the script of the Brāhmī inscriptions datable to the 3rd and 2nd centuries B.C. The potsherds have also been found in Alagorai, Uradiyur, Korkai, Kanchipuram, Karur and Sakhuṇḍam. It has been observed here that the discovery of the inscribed potsherds is an important landmark in the history of archaeological field work in south India as these potsherds provide us some clues as to the date of the cultural deposits in which they are found associated. The script of the potsherds can be compared with the known script of the Brāhmī inscriptions found in the natural rock-shelters or Jaina caverns scooped out in different parts of south India, particularly in Tamilnadu as also with the casket inscriptions found at Bhaṭṭiprolu, Amarāvati and Nāgārjunakoṇḍa. With the help of these inscribed sherds, the chronology of the Middle phase (c. 1st-2nd century A.D. to 3rd century A.D.), Śālihuṇḍama, Period I at Alagarai and Uraiyūr, Period I-A at Kanchipuram, the earlier levels as at Vāsavasamcudram etc. have been fixed.—P.G.

119. Handa, Devendra, :—*A New Type of Somaladevi's Coin.*

JAINS, I, 1977, pp. 21-22.

In this paper the author describes a new type of Somaladevi's

coin obtained from old mound of Paller in Tehsil Nohar (Sriganga Nagar) of Rajasthan. This copper coin has on the obverse elephant rider to right and legend in Nāgarī script in two lines : 1. (Śrī) Soma. 2. la (devi).—M.K.

120. Handa, Devendra :—*Another Kṣudraka Coin.*

JNSI, XXXVIII, Pt. 2, 1976, p. 95.

A coin among the miscellaneous ancient coins in Indian Museum, Calcutta is described by Smith as AE, 24.4 gr., .52 inch; Obv. Peculiar object springing from railing; Br. *na* r. Rev. Aśoka *ja* ?

Though the coin is much worn, we find traces of the letter *ka* (or *kā*) before *na* on the right hand side on the obverse. These two letters alongwith the device in railing on the reverse give clue to identifying it as a Kṣudraka coin as it very much resembles the coins of that republic.—S.R.

121. Handa, Devendra :—*Some More Clay Sealings from Sunet.*

JNSI, XXXVIII, Pt. 2, 1976, pp. 96-97.

1. Beautiful baked red circular clay sealing showing a trident battle-axe within a lined circle and Brāhmī legend *Śrī Rājyasiṅhasya*. Orthographic feature *ṅha* shows that the people of Panjab had begun pronouncing *mha* as *ṅha* as early as at least 4th cent. to which the script points. The trident battle-axe indicates Śaivite affiliation of Rājyasiṅha whose identity is not known.

2. Baked red oval sealing showing in the upper portion of the incuse, which is divided by a horizontal line, a squatting human figure with upraised hands; in the lower half, the legend *Veṇṇa* in early northern Gupta Brāhmī. *Veṇṇa* may either be the proper name or nickname of the owner of the seal or of the deity. It also suggests the immigration of people from other states. Outside the oval on right is a symbol of dots.

3. Baked reddish-brown oval sealing bearing inscriptions on both sides in lined ovals : *Śaṅkara-Na/rāyaṇābhya(m)* in two lines on one side, and the name *Hariśa(r) mma* on the other.

The sealings at Sunet were offered as devotional presents by some influential denizens or pilgrims at a double shrine of Viṣṇu and Śiva. Palaeographically, the sealings may be assigned to 4th century A.D.—S.R.

EPIGRAPHY & NUMISMATICS 87

122. Hussain, M.K. :—*Six Gold Coins of the Unknown King Somāṅga-deva.*

JNSI, XXXIX, Pts. 1-2, 1977, p. 181.

Six rare *Padma ṭaṅka* like gold coins of king Somāṅgadeva, so far unknown to history and of unknown period, were discovered at Pesi Wardha village of Mahārāshṭra.

They are most interesting as their obverse shows, in a square frame and in a circle, equestrian king carrying a princess on his back with marginal straight line legend in Devanāgarī (14th-15th cent.)

Śrī-Kyamesa-Śrī-Somāṅgadeva-Mananivara. Below the king is a symbol. The striated convex reverse is blank.—S.R.

123. Jacques, Claude :—*Études D'Épigraphi, E Cambodgienne (Studies in Cambodian Epigraphy).* (in French).

BEFEO, LXIII, 1976, pp. 35-68.

The stela of Baphūon K583 is known long since but its full interpretation is not yet available. Author tries to establish that the invocation in the stela is dedicated to Harihara and not to Rudra.

The text is given in three photoplates, alongwith Roman Transliteration and French translation.—N.D.G.

124. Jain, Balchandra :—*A Punch-marked Silver Coin from Kakarahaṭā in Jabalpur.*

JNSI, XXXIX, Pts. 1-2, 1977, p. 153.

An oblong silver coin with five symbols punched on the obverse and blank reverse was found on surface at village Kakarahaṭā. It belongs to Allan's class 6.—S.R.

125. Jain, Balchandra :—*Indo-Sassanian Coins from Jabalpur District.*

JNSI, XXXIX, Pts. 1-2, 1977, p. 169.

A hoard of 784 silver coins of Indo-Sassanian type is said to have come from Bahoriband during the victorious reign of Gayākarna, which is famous for the colossal statue of Śāntinātha.

A hoard of 784 silver coins of Indo-Sassanian type are said to have come from Bahoriband area of Jabalpur which is famous for the colossal

statue of Śāntinātha consecrated during the victorious reign of Gayakarna, while *Mahāsāmantādhīpati* Golhaṇadeva of Rāṣṭrakūṭa family was flourishing.

The obverse has a rude head of the king to right with Nāgarī letter Śrī and sometimes *ha*. On the reverse is the rude figure of a fire altar.—S.R.

126. Jain, Balchandra :—*A New Hoard of Gold Coins of Gāṅgeyadeva*.

JNSI, XXXIX, Pts. 1-2, 1977, p. 172.

A hoard of 22 coins was found by villagers at a small mound of village Jaragawan in M.P. Ten coins are mint fresh, ten worn out and two somewhat smaller of base gold.

On the obverse in a circle of dots is king's name in 3 lines, the reverse shows, inside circle of dots, 4-armed Lakṣmī, nimbate sitting cross-legged with lotuses in upper hands and the other two spread out at her sides. The king's name without *visarga* is followed by a circle flanked by two *daṇḍas* on either side.—S.R.

127. Jain, Balchandra :—*New Hoards of Repousse Gold Coins*.

PPB, V, No. 2, 1977, p. 194.

Two new hoards of repousse gold coins have been found from Raipur and Durg districts of Madhya Pradesh alongwith two in private hands.

1. Two Mahendrāditya's coins are with Shri Parasaram Soni, Raipur, and come from Mahāsāmud side. Sīrpur in which stands Lakṣmaṇa temple of queen Vāsaṭā of M. Śivagupta Bālārjuna is situated in Mahāsāmud.

2. Thirty-nine coins of Prasannamātra were found in 1975 in village Riwan near Arang which is known for its Jaina temple of Kalachuri times, and for early punch-marked coins of South Kośala.

3. On 31-8-77, 30 coins and a piece of gold chain were found in a small pot from a stone quarry in village Kulia, Durg district. Twenty-five (containing one of different type) belong to Mahendrāditya. They have Garuḍa flanked by symbols and legend Śrī-Mahendrāditya in two lines. The reverse is blank. Two coins are of Nala Bhavadatta, of Arthapati, and two mention new unknown kings, *Stambha* and Śrīnandamaharāja. All bear couchant figure of Nandin.—S.R.

EPIGRAPHY & NUMISMATICS 89

128. Jain, Balchandra :—*Mahāsamund Plates of Sudevarāja, year 3.*

PPB, V, No. 1, 1977, pp. 41-47.

This set of three plates, out of his 8 records, is issued from Śrīpura (*mod.* Sīrpur) and records the grant of village Khalapadraka (*mod.* Khalari in Raipur dist.) to Vājasaneyā Caturvedin Brāhmaṇa of Kāśyapa *gotra*. It is inscribed in Sanskrit prose (except the benedictory and imprecatory verses) box-headed Brāhmī of the 5th cent. A.D.

The circular bronze seal of the plates depicts Lakṣmī standing on lotus and bathed by two flanking elephants with a *cakra* and *śaṅkha* symbols on the left and right. In the lower half is a legend in two lines not mentioning the name of the king's father and his family, and a representation of an indistinct *kumbha*.

The name of *Mahāsāmanta* Indrabalarāja, the Chief Minister (*sarvādhikaraṇādhikṛta*) is identified with the Pāṇḍuvarṁśī Indrabala the grandfather of Tīvararāja, but is not described as *Dūtaka* unlike in Kauvatal plates. The name of king's father is Durgarāja who had another name Mānamātra, son of Prasannamātra as known from the seals of Khariar and Arang plates. Mānamātra had another son Pravararāja, known from Thakurdiya and Mallar plates of the latter. The family was called Amarārya-kula and reigned from Śarabhapura in South Kośala.

The name of the engraver was Golasinha, the *Akṣaśālīka* (keeper of records).—S.R.

129. Jain, Balchandra :—*Malhār Plates (Second Set) of Mahāśivagupta.*

PPB, V, No. 1, 1977, pp. 48-53.

Three copper-plates charter in Sanskrit prose (except benedictory and imprecatory verses) inscribed in box-headed Brāhmī, issued by *Parama Māheśvara* king Mahāśivagupta of Somavarṁśa (called Pāṇḍuvarṁśa in earlier records), son of Śrī-Harṣadeva and grandnephew of Tīvaradeva, was found in a field in the village Malhār, Bilaspur Dist. It records the grant of the village Śuskaśirillikā in *bhoga* of Uṇī for the maintenance of two temples, one named Kapileśvara at the request of Śivanandin who built them. According to Mirashi, Mahāśivagupta reigned in A.D. 595, and for more than 57 years as known from the Lodhia plates.

The record is important because it mentions for the first time in this inscription that Kośalanagara was a city which would have continued to be the capital of Kośala Maṇḍala for some time, and

also for the mention of the Kapileśvara temple. Kośalanagara has been unsatisfactorily identified with the village Kośala, 15 km. from Malhār from where coins of Wima Kadphises are said to have been discovered.

Uṇi bhoga and Suśkaśirillikā remain unidentified.—S.R.

130. Jain, Balchandra :—*An Important Copper-Plate Inscription from Malhār, year 57.*

PPB, V, No. 1, 1977, pp. 54-56.

This copper-plate is the third plate of a set of three, the other two and the seal are lost. It was issued in the month of Māgha of the 57th regional year of the king whose name is lost, but who can be definitely identified with king Mahāśivagupta Bālārjuna whose Lodhia plates are dated in the month Kārttika of his 57th regional year. The language is Sanskrit, and the script is box-headed Brāhmī. The record contains four customary verses followed by prose portion giving information regarding the date and the name of the engraver as Golārya or Ārya Gola, identified with Golasimha who engraved the charters of Śarabhapuriya kings. He was the father of Nāgadeva.—S.R.

131. Jain, Balchandra :—*Pasid Plates of Ratnadeva III (Kalachuri) year 934.*

PPB, V, No. 1, 1977, pp. 105-11.

Two copper-plates, the only inscription of Kalachuri king Ratnadeva III, son and successor of Jagadeva, in Sanskrit verse (except *Om namo Vrahmane* in the beginning and *saṃvat* at the end) and written on the plates by Dharmarāja, son of Vatsarāja, in Nāgarī script, was found from a field at the village Pasid (Raipur Dist.). The ring and seal are lost. It records the grant of the village Vanikā (unidentified) by the king to his family priest Śaṅkara, son of Parāśara and grandson of Mahādhana of Bhāradvāja-kula in saṃvat 934 (1182-83 A.D.).

Verses 14-16 give the genealogy and description of the donee. The geographical names in the record are Tripurī (*mod.* Tewar), Tumman (*mod.* Tuman in Bilaspur) and Jandera owned by Dharmarāja, modern Jondra on the left bank of river Śivanātha, according to Mirashi.—S.R.

132. Jain, Balchandra :—*Shankarpur plate of Budhagupta and Harivarman : Gupta year 166.*

SIE, IV, 1977, pp. 62-66.

The plate was found before June 1977 in the village Shankarpur

EPIGRAPHY & NUMISMATICS 91

in the Gopadavaṁśa tahsil of the Sidhi district of Madhya Pradesh, it contains ten lines of writing. The characters are of the northern variety of the Brāhmī script of the 5th century A.D. The object of this inscription is to record the grant of the village Chitrapalya by Mahārāja Harivarman, son of queen Sarvasvāminī and Mahārāja Vijayavarman, grandson of Mahārāja Gītavarman and probably daughter's son of Māhārāja Sātana to the brāhmaṇa Gosvāmin of the Kautsa-gotra. The grant was made on a *tithi* in the month of Śrāvaṇa in the (Gupta) year 166 which corresponds to 485 A.D. during the reign of Paramadeva Budhagupta when the year Mahā-megha of the 12 year cycle of the Jupiter was current. The charter was written by the *dūtaka* Ruyaṣṭarāja who was the son of Nāgaśarman and was the *bhogika* of the subdivision of Bapidra which is similar to Gopadra, probably the ancient name of the river Gopad flowing nearby the findspot of the plate. The other places mentioned in the plate remain unidentified.—P.G.

133. Jain, Usha :—*Kalachuri Gold Coins New Hoards.*

PPB, V, No. 2, 1977, pp, 192-93.

1. *Coins of Gāṅgeyadeva* : This hoard of 42 gold coins of Gāṅgeyadeva of Tripurī (*mod.* Tewar) was found in village Dundaria, District Seoni, Jabalpur. They are of special interest as they represent three sizes, viz., 9 of big size weighing 4 gms., 18 of middle size weighing 2 gms. and 15 of small size weighing only one gram.

The obverse bears a three-line legend *Śrīmad-Gāṅgeyadevaḥ* in dotted circle and the reverse has 4-handed Lakṣmī seated within dotted circle.

2. *Coins of Ratanpur Kings* : This is the biggest hoard of Kalachuri gold coins discovered from Kaira, District Bilaspur. These 103 coins contain big and small coins of king Jājalladeva I (1090-1120 A.D.), Ratnadeva II (1120-35) and Pṛthvīdeva II (1135-65).

All of them have 2-line legend, except those of Jājalladeva I which has the legend in 3 lines. They all have *gaja-śārdūla* symbol on the reverse.—S.R.

134. Kasinathan, N. :—*Sale of Land in the Coḷa Period.*

SIE, IV, 1977, pp. 79-81.

In case of selling the lands in ancient Tamilnāḍu, already prescribed procedures were followed and any departure from such procedures was

meticulously avoided. The Tiruvānaikkā inscription of the reign of Rāgarāja III (1216-56 A.D.) engraved on the north wall of the third *prākāra* of the Jambukeśvara temple, has been cited here as an example.

While narrating the boundaries of the land, this epigraph specifies the boundaries of Sembiyankūrrūr denoting that all the lands belonging to that village have been sold to the *Caṇḍeśvara* of Tiruvānaikkā. The extent of the land and its kinds are stated next. Then are mentioned those lands that are completely excluded in calculating the total area of that village. This indicates the cautiousness and generosity of the rulers in preserving unity among different sects and in protecting even the cattle. The area such as Pāham, Pahasirijam, Poduvu and Poduvari-yam and the things such as trees that are over-grown and the walls etc. are all included in the grant. The price is also mentioned. The money was received by the seller in Avanakkalari (i.e. in the presence of the people of Registration office). Finally there are 27 signatories, the first being one who wrote the agreement and next his seller. The signatories as also the acceptors and witnesses were bound by the conditions registered.—P.G.

135. Katti, Madhava N. :—*Agra Inscription of Kaniṣka I.*

SIE, IV, 1977, pp. 76-78.

This inscription is engraved on a sand stone pillar, buffish red is colour, presently kept in the office of the Superintending Archaeologist, ASI, Northern Circle, Agra. The characters of the inscription are Brāhmī of the Kuṣāṇa type and here resemble those of the Kosam, Sahet-mahet and Mathurā inscriptions of the same king. The language is Sanskrit influenced by Prākṛit words like *raja samvachhare*, *bhikuye*, etc. The epigraph addresses the king as Mahārāja Kaniṣka and refers it-self to his 16 the regnal year. By comparing the present inscription with the already published records of the Kuṣāṇa rulers in general and those of the Kaniṣka I in particular, the author identifies Mahārāja Kaniṣka of the record with the Kuṣāṇa emperor Kaniṣka I who ruled from A.D. 78 to 102. The purpose of the inscription is to record the setting up of the inscribed pillar by a bhikku (bhikṣu) and to make grant on that occasion. The donor was in all probability the emperor himself and the donees were both the bhikṣu and a person belonging to Rishtishena sagotra, obviously of Brahmanical derivation. This shows that the emperor paid equal importance to Buddhism and Hinduism.—P.G.

136. Kotraiah, C.T.M. :—*Boundary Stones : A Study.*

SIE, IV, 1977, pp. 42-53.

The more availability of the cultivable land in proportion to the population induced in ancient times, specially in early mediaeval times, the

EPIGRAPHY & NUMISMATICS 93

rulers, the officers, and sometimes the ladies of the royal household of this country to give away or donate pieces of cultivable land to various bodies in order to attain merit. These actions at times led to the introduction of boundary stones demarcating the boundaries of the land so granted. These stones were registered with all possible details in an inscription on stone or on copper-plates. A good terminology such as *triśūladakollu*, *liṅgamudreyakallu*, *cakradakallu* etc. by which boundary stones were called with specific reference to the marks is got from numerous inscriptions. The boundary stones bore religious marks either Śaivite (trident, ḍamaru, śivaliṅga), Vaiṣṇavite (*cakra*, *śaṅkha* etc.) or otherwise. The stones were set up after putting *upanidhi* in the pit dug out for fixing the boundary stones. The removers of the stones were made to pay fine which was to be given to the temples etc. Now these stones have sought entry into archaeological museums.—P.G.

137. Krishna Kumar :—*Some Terracotta Sealings from Sāranāth.*

JNSI, XXXIX, Pts, 1-2, 1977, pp. 165-68.

Four inscribed terracotta sealings were obtained from the people of Sāranāth. Of these, three roughly circular or oval tablets with raised rim are stamped with five lines inscription in Nāgarī script of 10th-12th cent. A.D. It reads : 1. *ye dharmahetu-prabha* 2. *vā hetuṃ teṣāṃ tathāgato* 3. *hy avadata teṣāṃ ca yoni* 4. *rodha evaṃvādī mahā* 5. *śramaṇaḥ*. Their semi-circular backs bear a thumb-impression.

On the second half-baked tablet, the Buddhist creed in Nāgarī is minutely impressed in five lines. The third sealing is similar to the second. The fourth tablet has its inscribed surface divided into two halves by double straight lines. The upper half shows a wheel with a couchant deer on each side which is the symbol of Buddha's first sermon at the Deer Park. The lower half has a legend in two lines in post-Gupta characters (7th-8th cent.) : *Śrī-saddharma-cak(kr)a*. The damaged second line, partly out of flan, may be read as *bhikṣu saṃghasya* on the analogy of the other tablets.

Dharma-cakra or *saddharma-cakra* was the general name of the convent of the Deer Park which continued down to the times of Gāhaḍwāl king Govindacandra (1214-54 A.D.).

These little tablets were originally inserted at the base of miniature *stūpas* called *dharma-śarīras*, as also frequently built into larger *stūpas*.—S.R.

138. Lahiri, A.N. :—*The So-called Joint Coins of the Indo-Greeks.*

JNSI, XXXIX, Pts. 1-2, 1977, pp. 69-76.

Indo-Greek coins bearing the names of two sovereigns indicating 'joint rule' can be divided into three series, 1. with the names of Strato (I) and Agathocleia, 2. Hermaeus and Calliope, 3. Strato (II) and Strato (III).

1. Strato-Agathocleia issues fall in two groups A and B. Group A represents 80 India tetradrachms, bearing the busts and names of both on the obverse, and the figure of thundering Athena and (a) names of both, or (b) only of Strato.

As the profile of Agathocleia is to the left of that of Strato, he was the husband (not son) of Agathocleia. His titles show his position to be superior to that of his wife. It could well have been struck to commemorate their marriage.

Group B consists of 20 *ratti* Indian drachm that has on the obverse the name and bust of Agathocleia and on the reverse the armed figure and name of Strato-I.

2. Hermaeus—Calliope coins bearing the conjugate busts and names of both are of the same nature as that of the above. The device of the king on prancing horse on the reverse of silver coins is interesting for three reasons : 1. it replaces the usual figure of a divinity, 2. the same device occurs on the reverse of all or some of the silver issues of four other princes, and 3. the same device is on the obverse of a unique series of Herameus' own silver coins.

3. Strato (II) and Strato (III) coins bear on the obverse the bust of a 70 years old toothless man with sunken cheeks and the names of two Stratoes in Greek, and on the reverse the crude figure of the 'Thundering Athena' along with the names of two stratos in Pkt. in the legend *mahārājāsa Stratarasa putrasa casa priya-pita Stra'rasa*. Thus we see that the relation between the old Strato and the other Strato is that of father and son, and they both had distinct regal epithets. —S.R.

139. Lahiri, A.N. :—*Complexities of the Silver Punch-marked Coins.*

JNSI, XXXVIII, Pt. 2, 1976, pp. 1-34.

There are six broad classes of silver Punch-marked (P.M.) coins : Droplet, Saucer or Cup-shaped, Wheel-marked, Minute, Common Flat Fabric and Miscellaneous.

EPIGRAPHY & NUMISMATICS 95

Silver P.M. coinage with individually impressed traditional and popular symbols present enormous complexities. P.M. coins come from all corners of India, Pakistan, Bangla Desh, Ceylon, Nepal and Afghanistan. Their mode of manufacture is by dropping some quantity of molten silver on hard flat surface and then stamping the semi-molten silver with one or more broad symbols with a punch or punches. The blanks of Wheel-shaped coins were chiselled out of long strips of uniform thickness, considerably heated and impressed at each end with a circular concave punch-die with wheel-like symbol. The metal was alloyed with copper, lead, etc., not only to harden it but also to make profit for the royal exchequer.

The shapes and sizes varied. Metrology or standard of weight differed in different periods and regions of India. The basic unit was a *Raktikā* (mod. *rattī*). There were three recorded weight systems: *Śatamāna* of the Vedic-Brāhmaṇical texts (320 *rattīs*), *Dharaṇa* (80 *rattīs*) and *Kārṣāpaṇa* or *Purāṇa* (32 *rattīs*).

There could be distinguished local and universal series. Coins of local series, when not squarish, were invariably individually processed. Often round coins among the hoards of coins constituted Universal Series. The 5-symbol, 32 *rattīs* silver coinage was gradually but steadily developed into a highly organized monetary system. The broad-and-thin-fabric constituents bearing big, separate and simple symbols are characteristics of very early coinage. The successors of these broad-flan coins of medium and small fabric duly attained the status of 'Universal Currency'. Their difficult aspect is the forms, varieties, diversities and group-combinations of symbols. Then there are primary one to five symbols on coins of different classes, series, types, etc. The secondary symbols or counter-stamps are comparatively few and reduced to one as test-mark.—S.R.

140. Lahiri, Bela :—*India's Earliest Inscribed Coins : The City Issues*.

JNSI, XXXVIII, Pt. 2, 1976, pp. 35-54.

India's earliest coins are not inscribed. They originated in the Pre-Mauryan period and continued to be issued during Mauryan reign and even later. The earliest written documents (except Indus seals) are the Aśoka's inscriptions. Legends on coins began to appear probably in the last days of Mauryan rule. Putting the name of the issuing authority or legends was not learnt from Indo-Greeks, as some scholars say; Cunningham, Rapson and Allan have shown that Agathocles imitated with little modifications die-struck issues of the Taxila region. Some early cast coins with legends *Kāḍasa*, *Upagadasa*, *Upātikyā*, etc., show no foreign influence and were earlier than Indo-Greek issues.

Excavation stratigraphy from various places indicates that inscribed coins started later than the uninscribed coins. Out of three classes of India's earliest inscribed coins : City Coins, Dynastic Issues and Tribal Coins. The City Coins are found in many places in association with the Punchmarked and Cast coins from layers of about 3rd or 2nd cent. B.C. The so far known inscribed-coin-issuing cities are Vārāṇasī, Kauśāmbī, Vidiśā, Erakiṇa, Bhāgila, Kurara, Ujjayinī, Tripurī, Māhiṣmatī, Tagara and Taxila.

The city issues so far known are of copper or its alloy and mostly die-struck. The motifs on them consist of some broad device like the figure of an animal or a deity or a group of symbols. Here follows the description of coins of each of the above-named cities with their respective types, shapes, devices, legends, etc.

The coinage of Taxila, however, forms a homogeneous group distinct from those of other cities. They are divided into three classes: Negamā or Guild Token Series, Pañchanekame Series and Hirañasame Series. Negamā coins are oblong die-struck pieces with five varieties of legends, coins of Class II are square, cast and quite different in fabric, and coins of Class III are square and die-struck.—S.R.

141. Lath, Mukund :—*Reflections On The Vīṇā in Gupta Coinage.*

JNSI, XXXIX, Pts. 1-2, 1977, pp. 114-23.

Samudragupta's (SG) *Prasasti* calls him a great musician surpassing Nārada and Tumburu. His Vīṇā type coins also show that he took great pride in his musical skill. In this he was followed by his grandson Kumāragupta-I who also issued Vīṇā type coins and was a musician. Candragupta-II issued no such coins but this does not necessarily mean that he was not a musician. It is reasonable to hold that the actual number of such issues were very small. CG's coins, showing him in leisurely attitude are also very few. One coin depicting King and Queen-on-Couch shows him drinking wine. Altekar has suggested that the letters on one such coin read as *Rūpākṛti*, actually forms the word 'Rūpakṛti' 'skilled in dramatic composition' and music being part of drama, CG-II was a musician also and possibly did issue Vīṇā type coins. The succeeding Gupta kings were also taught music as a family *samśkāra* though they did not keep up the Vīṇā tradition of coins, owing to being busy in saving the empire from the Hūṇas.

Gupta kings are shown on the coins as playing on the bow-shaped downward facing, harp Vīṇā as found on sculptures at Bharhut, Besnagar, Amarāvati and Buddhist caves. They were not only Vīṇā players but singers also using Vīṇā as an accompaniment.—S.R.

EPIGRAPHY & NUMISMATICS 97

142. Lockwood, Michael, and Bhat A. Vishnu :—*Pallava Queen Raṅgapatākā's Inscription.*

SIE, IV, 1977, pp. 67-69.

In front of the Kailāśanātha temple complex at Kāñcīpuram, there are several small shrines on three of which are some inscriptions which relate to their foundation by the member of the royal family of the Pallava king Narasimhavarman II (Rājasimha), the builder of the Kailāśanātha temple. E. Hultzsch included the inscription containing the Sanskrit poetry of three verses ascribed to queen Raṅgapatākā in his Volume I of South Indian Inscriptions. R. Nagaswamy recently noticed an error in Hultzsch's inscription. This error is serious because the verse which contains the name Raṅgapatākā does not stand alone. Hultzsch read it in conjunction with two other verses which actually are to be found on the third shrine. But now, according to the author, we shall have to read the Raṅgapatākā verse in conjunction with two different verses found on fifth shrine. Due to this assessment there are four royal persons (not two) who are involved in the poetical comparison with four divine beings.—P.G.

143. Mukherjee, B.N. :—*A Unique Satrapal Coin.*

JNSI, XXXVIII, Pt. 2, 1976, pp. 60-61.

An interesting die-struck roundish copper coin from Kosam locality, in a private collection, shows tree-within-railing on left, a wavy line on right, and below these a symbol comparable with that of coin of Gondophares I, and a marginal legend *khatapasa vaja (jā ?) tatajama*. The reverse shows horse prancing to left, similar to the one on coins of Mathurākṣatrapa Śivadatta, Hagāmaṣa, and Hagāna which also bear the so-called symbol of Gondophares I.

Thus the ruler of the present coin should be associated with the Kṣatrapa of Mathurā belonging to or associated with the group of Gondophares I. But the wavy line and tree on the Śivadatta and Hagāmaṣa coins are different from those of the present coin. The former are stylistically akin to those on the coins of Śoḍāsa, successor of Rājubula as the ruler of Mathurā.

These considerations suggest that the present coin is to be dated after the coins of Śoḍāsa Hagāmaṣa and Hagāna, and should be attributed to Mathurā, struck by the *Kṣatrapa Vaja (jā ?) Tatajama* whose name occurs as a ruler for the first time.—S.R.

144. Mukherjee, B.N. :—*A Note on a new Series of Silver Coins.*

JNSI, XXXIX, Pts. 1-2, 1977, pp. 135-38.

1. Mitchiner assigned some silver coins from Sylhet district and Mainamati area to “*Yārikriya*” series, the legend on which should be read as *Bharikeṭa* and *Parikeṭa* “variant names of Chandra capital”, which involves several mistakes. Three hoards and isolated silver coins (bull : trident) from Mainamati excavations bear the legend *Paṭṭiketā*, *Paṭṭikerā* or *Paṭṭikeḍā* or *Paṭṭikeḍa*. A.H. Dani read the legend as *Paṭṭikera*, but the correct reading seems to be *Paṭṭikeḍā* or *Paṭṭikerā* the name of a kingdom and a town including the Mainamati area. The coins were in circulation in Comilla area during the rule of the Devas (c. 6th cent. A.D.).

A few silver coins (bull : trident) from Salban *vihāra* (Comilla) bear the legend *Lalitākaraḥ*. They belong to the “*Ākara*” family, the names of whose rulers are *Lalitākara*, (Ra) *Myākara*, (Pra) *Dymnākara* and *Annā* or *ntā* kara. They could have ruled in the Mainamati area immediately after the Devas. Two silver coins with the legend *Dharmavijaya* might have been issued by the Arakanese king *Dharmavijaya*.

Chandra of East Bangla Desh (9th-10th A.D.) had nothing to do with the silver coins bearing the legend *Paṭṭikelā*, *Paṭṭikerā* or *Paṭṭikeḍā*, etc. These coins should not be confused with the silver coins (bull : trident) belonging to the *Yarikriya* series found in different areas including Sylhet. The correct reading is not *Yarikriya* etc., but is *Harikela* or *Harikelā*. Palaeographically, most of these belong to c. 7th cent. A.D.

Thus there was no “*Yarikriya*” series or coins. There were coins (bull : trident) with legend *Harikela* or *Harikelā*.

2. The thin silver coins bearing impression of bull and legend only on one side broadly fall into two groups. On the first group can be read *Harikela* or *Harikelā*. The legends on the second refer to certain names as *Veraka*, *Vīraka*, *Pīraka*, *Varīta*, *Śivagiri*, *Jayagiri*, etc. Paleographically the majority of these groups can be dated after the first series of *Harikelā* coins. It has been suggested that *Veraka*, *Pīraka*, etc. denoted different localities.—S.R.

145. Mukherjee, B.N. :—*The “Abhiṣeka of Lakshmī Motif” on the Coins of the Mīra Rulers of Mathurā.*

JNSI, XXXIX, Pts. 1-2, 1977, pp. 155-56.

The motif depicting a goddess being anointed by two elephants is believed to occur for the first time on the local coins of Mathurā rulers

EPIGRAPHY & NUMISMATICS 99

belonging to the time of king Rājubula. But the author draws our attention to square copper coin, now in the British Museum, showing three elephants with riders carrying goads. On the other side stands a female with lotus in her half-raised right hand. A figure of an elephant, seen on her right, was represented to consecrate her. It is suggestive of the *abhiṣeka* of Lakshmī motif intended to be portrayed by the die-engraver. Among other symbols a taurine can be recognised. Legend in Brāhmī which appear on this side of the coin reads *Gomitasa*. The author is inclined to place the coin-type before the conquest of the area by Rājubula as the king of this coin has been identified as Gomitra II of Mathura. — S.P.S.

146. Mukherjee, B.N. :—*Observations on an Unknown Script*.

SIE, IV, 1977, pp. 14-21.

A few epigraphs discovered in the last two decades in Afganistan and South Uzbekistan have been found inscribed in an unknown script. Some writers, including the present one, have made preliminary observations on this script. The monument found at Surkh-Kotal (N.E. Afganistan) presents the script which was used to be written like Kharoṣṭhi from right to left. A few of the letters appearing in the inscription are surely Greek. Many of the painted characters can be recognised as Kharosthi letters. Some of the characters seem to belong to Sogdian alphabet.

The comparative study of the script of the above epigraph and another epigraph inscribed on a route near Dashte-Nawar convinces one that both were written in the same script.

A Bactrian epigraph in Greek characters appears to the right of the inscription in an unknown script.

G. Fussman thinks that the script in Dashte-Nawar is not alphabetic, but syllabic, but his observations lack proper foundation.

The present author is of the view that the records concerned are in a sort of hybrid script which includes Kharoṣṭhi, Sogdian and perhaps a few Greek letters. The script was used in the lands of ancient Sogdiana, Bactria and Arachosia. — P.G.

147. Nigam, L.S. :—*Hitherto Unknown Repousse Gold Coins of Nandanarāja and Stambha*.

PPB, V, No. 1, 1977, pp. 69-74.

A hoard of 30 repousse gold coins of Śarabhapuriya kings

Mahendrāditya, Kramāditya and Prasannamātra, of Nala kings, Varāharāja, Bhavadatta and Arṭhapati, and of two new kings Nandanarāja and Stambha not known from epigraphic and literary sources so far, were discovered at the village of Kulia in the Durg district of Madhya Pradesh. All these gold coins are round with a circle of dots along the edge on the obverse which is divided by a horizontal line.

The Śarabhapurīya coins show, in the upper half above the line, human-faced Garuḍa standing with wings spread with crescent moon and dot-encircled *cakra* to his proper right, and the sun symbol and *śaṅkha* on his left. Below the line is the name of the king in box-headed Brāhmī of 5th century A.D. The other two varieties of coins of Mahendrāditya show some difference in the placement of the letter *ru* below the legend.

The coins of Nala kings and of the two new kings show couchant-humped Bull facing right or left with crescent moon behind; the Bull in Nala coins, six dots behind the Bull and crescent in front in the coin of Nandanarāja, and a symbol in front of the Bull in the coin of Stambha in the upper half; and the names of the respective kings in box-headed Brāhmī in the lower half of the coins.

The pattern of striking the coins and their being found with the Nala coins strongly suggest that the new kings also belonged to the Nala dynasty. Another name of Varāha from Edenga hoard was, according to Mirashi, the father of Bhavadatta; and Arthapati, the son of Bhavadatta. Palaeographically, the kings belonged to the 5th cent. Next ruler is Skandavarman. Some other Nala rulers are known from Rajim inscription of Vilāsatuṅga which refers to his predecessors Virūparāja and Pṛthivīrāja. Thus, there is a clear gap in the dynastic history of Nala rulers. Nandanarāja and Stambha possibly ruled after Skandavarman and before Pṛthivīrāja.—S.R.

148. Nisar, Ahmed :—*The Successors of the Dattas in Kośala.*

JIH, LIV, Pt. 3, 1976, pp. 525-30.

In Kośala, Devas of the Śuṅga lineage ended by the close of the 1st cent. B.C. and their successors, Dattas, terminated in the 1st half of the 1st cent. A.D. Their coins were minted by the cast technique in the square shape and are assigned to Series I. After them, the region was governed by rulers whose coins are round pieces and struck from dies (Series II). Besides the personal names, these coins contain the non-homonymic issuers endings, hence they did not belong to the same dynasty. On the basis of the different name endings, they may be ascribed to three different dynasties—Sena, Varman and Mitra.

EPIGRAPHY & NUMISMATICS 101

The square die struck coins have on the obverse, the bull facing left a standard before, and legend in Prākṛit below the devices, and on the reverse and elaborate *triratna* in a frame-work. Kumudasena who issued his coins in two varieties, one with a serpentine mark behind the bull, and the other without that mark, was the first and the only ruler of this class of coins who styled himself *rājā*. He cannot be the father of Bhavasena the seal of whose son depicts the bull standing left, facing trident-battle are within railing and the Sanskrit inscription *Bhavasenaputrasya* above and *Viṣṇumitrasya* below the bull as alleged by Thaplyal.

Kumundasena was probably thrown off by the Varmanas, Ajavarman and Mādhavarman, since the reverse device within frame-work of their coins more artistic, and beautiful on the obverse the bull in front of tree in railing. The coins of the round-die-struck class are issued in three types, viz. 1, Bull/*Triratna* adopted by Saṃghamitra, 2. *Triratna*/Railing introduced by Vijayamitra; and 3. Bull/*Harṣa* which are found along with Kuṣāṇa coins. Hence the issuer of the last type of coins flourished after the termination of the Kuṣāṇa rule over this region.

Hereafter three sealings attributed to the above two kings of Mitra dynasty by Thaplyal are examined.

About the chronological order of the Mitra kings, Saṃghamitra ruled first since his coin type Bull/*Triratna* was used by earlier dynasties.

Allan holds that these coins covered the first two centuries A.D., Chattopadhyaya suggests that the rulers to be subordinate to and successors of Kaniṣka, and Sircar holds that these rulers flourished after the end of Kuṣāṇa rule in the eastern U.P.—S.R.

149. Nisar, Ahmad :—*The Mitras of Panjab*.

INSI, XXXIX, Pts. 1-2, 1977, pp. 52-68.

The existence of five rulers of Panjab, Bhānu—, Aja—, Mahi—, Mahābhūti and Agni-mitras is known from numismatic evidence.

The Mitra coins are made of copper and rarely of brass. They are round, mostly die-struck, but some made by stamp-anvil process. They are round in Hoshiarpur and have bi-scriptual legends in Kharoṣṭhī on the obverse and in Brāhmī on the reverse. They generally have a standing male figure with spear in right hand and wavy line vertically

on the obverse and elephant with or without rider facing left on the reverse. The details of their types are given below :

1. Coins of Bhānumitra typologically fall into three classes, of which only the class I has three varieties described as A, B, C, slightly differing in details on the obverse and reverse, and in weight.

2. Ajamitra's coins are of two classes with slight variation on the reverse and in weight.

3. Mahimitra coins can be divided into two classes, one having the Kharoṣṭhī legend on the obverse and Brāhmī on the reverse, and the other having the legend in Kharoṣṭhī on both faces. Weight of the two varieties also differs. One coin of the second variety is of brass.

4. Of Mahābhūtimitra, there is only one coin showing a male standing to left with spear in right hand, vertical wavy line at right and legend in Kharoṣṭhī. On the reverse is elephant with rider and legend illegible.

5. A coin of Agnimitra is catalogued under the name of Āryamitra by Allan (BMC, AI, No. 30) by wrongly reading *gi* as *ja*. This coin is a restruck piece.

Part II contains a long controversy about the inclusion of Mitra coins among the coins of the Audumbaras, and the views of different scholars like Cunningham, S.K. Chakraborty, R.D. Banerji, Jagannath and others, for and against, are given.—S.R.

150. Pandey, V.C. :—*Some Reflections on the Jaunpur Inscription of Išvaravarman.*

JIH, LV. Pt. 3, 1977, pp. 19-24.

Owing to extensive lacunæ, it is not certain whether the information in the inscription refers to Išvaravarmā or to one of his descendents. Fleet interprets *agni-kaṇikā* (1.6) to be 'a spark of fire that had come by the road from Dhārā.' Sudhakara Chattopadhyaya takes the expression as referring to the Śūlikas(-Hūpas) who lived in the direction of Dhārā. S.R. Goel takes it to mean Yaśodharman who was extinguished (i.e., extirpated) by Maukhari king.

Pandey says that *agni-kaṇikā* has never been used to describe a warrior in Skt. Lit. So identification with Śūlikas or Yaśodharman is false. Moreover, in military expedition, a land route is called *sthala-mārga* to distinguish it from *jala-mārga*. So *Dhārā-mārga* would be

EPIGRAPHY & NUMISMATICS 103

superfluous. Rejecting Basak's interpretation 'edge of a sword', he says that *dhārā* and *mārga* also mean 'mode' and 'speed'. So the expression means 'fire produced (from the hooves) by the mode and speed of the running of the horses, i.e., a military expedition by the swift action of the cavalry. It is significant that in Haraha insc. Śūlikas are credited with possessing numerous horses. Further, reference to Raivataka mountain does not make it clear whether the Maukhari king stormed that mountain or had retired for rest and respite at the end of his victory. Again, reference to Āndhras twice shows that Maukhari king was involved in two wars with the Āndhra king, and made the latter flee to Vindhyas for shelter in the first, and the second may not be an independent campaign, but chase of the Āndhra king from Vindhyas to Raivataka. Pandey also says that it is difficult to identify the enemies of the Maukhari king and locate their kingdom. They could not be the Hūṇas as Sudhakara Chattopadhyaya has identified the Śūlikas with the Hūṇas. The Hūṇas are separately mentioned in the inscription. Rāychaudhuri's identification of Śūlikas with Chalukyaas seems more convincing. The Āndhra king has been identified with Mādhavavarman of The Viṣṇukūṇḍin family.

Though the war was successful, the power of the enemies was not adequately broken, for, Iśānavarma inherited the kingdom as a *sphuṭita nau* and had to fight the old enemies of his father—Āndhras and Śūlikas.—S.R.

151. Pathak, Haldhar & Tiwari Alka :—*Two Silver Punch-Marked Coins.*

JNSI, XXXIX, Pts. 1-2, 1977, p. 154.

Two silver Punch-marked coins dateable to 4th-5th cent. B.C. are preserved in. Tiwari's cabinet, Hosiarpur.

1. Roundish silver coin with two sun symbols with lower portions cut off *Shaḍaracakra*, 4 arrows, 2 taurines, a big tortoise, five-branched tree, a small tortoise and some minute symbols on the obverse and blank on reverse.

2. Squarish silver coin with 16-rayed sun, half *Shaḍaracakra*, a round symbol, tortoise, and minute symbols on obverse and blank reverse.—S.R.

152. Pathak, Haldhar :—*Kalachuri Coins of Kṛṣṇarāja.*

JNSI, XXXIX, Pts. 1-2 1977, pp. 170-71.

These coins are published in many journals. But the coin described here is complete in all respects. It is roughly circular silver

coin with head of king in W. Kṣatrapa style to right. On the obverse is the legend *Parama-māheśvara-matā-piṭṛpādānudhyāta-Śrī-Kṛṣṇarāja*. In the centre is a couchant bull facing right, below three dots and two dots between.

Kalachuri Kṛṣṇarāja dropped the patronymic and royal titles and adopted an expression not met with elsewhere in numismatics.

Such titles are found on copper plates on Dhruvasena and other kings also.—S.R.

153. Pathak, H. and Tiwari, K.B. :—*Two Ancient Coins*.

JNSI, XXXIX, Pts 1-2, 1977, p. 161.

Two coins described here seem to be of considerable significance. A bronze coin of Soter Megas purchased from Mathurā is of unique type. Its weight is 115 grammes. The obverse shows the bust of the king with hemlet within dotted border holding an indistinct object in one hand. A three-pronged symbol behind the head is now obliterated. The reverse side depicts the king on a horse back with whip in his hand and a three-pronged symbol in front of the horse. The legend is not discernible. The uniqueness of the coin lies in the fact that it is for the first time that a coin of Soter Megas have been discovered in bronze.

The second coin described belongs to a Chandela ruler. The coin is of base gold in round and contains a legend *Srimat Deva Varma* in two lines inside a dotted border on its obverse and a seated goddess, similar to the Kalachuri coins of the reverse. The discovery of this coin of king Deva Varma sets aside the view that the Chandela coinage started with Kīrtivarman. It is also the first coin of King Devavarman (1050–1117 A.D.) discovered so far.—S.P.S.

154. Pokharan, Prem Lata :—*A Hoard of Kuṣāṇa Gold Coins from Rajasthan*.

JNSI, XXXIX, Pts. 1-2, 1977, p. 160.

Describes the discovery of ten gold coins of later Kuṣāṇa rulers discovered on the hill top of the village Dada Fathpura, tehsil Khetri of Jhunjhunu distt. of Rajasthan in 1975. The discovery of Kuṣāṇa gold coins in Rajasthan is reported for the first time and hence it is of significance. The coins represent on the obverse the king standing in profile before an altar holding a trident. Legend in Greek script reads "*Paonano Pao Kopano*." Two coins depict Śiva with noose and trident and standing before a bull along with the legend *ohpo*. The

EPIGRAPHY & NUMISMATICS 105

remaining coins on their reverse contain the figure of a seated goddess on a high backed throne carrying cornucopiae in the left and a noose in the right hand. The legend below reads *Apa Oxpō*—S.P.S.

155. Pokharana, Premlata :—*Udayarāmasara se Prāpta Ābhīra-vaṁśīya Lekha. (An Ābhīra Inscription from Udayarāmāsara). (in Hindī).*

Sod. pat., XXVIII. Nos. 2, 1977, pp. 48-49.

The present inscription of V.S. 1742 records the cremation of Śrī-Sundaradāsa of the Ābhīra clan, alongwith his wife who mounted the same pyre of her dead husband. The language is corrupt Sanskrit.

According to the writer, the record helps in assuming that Aurangzeb had invaded Golkunda in the South, and Ābhīra Sundaradāsa must have taken part in the battle and was killed. His wife performed *Satī* rite.—S.R.

156. Pou, Saveros :—*Inscriptions en Khmer moyen de vat Athva (Inscriptions in Middle Khmer of Vat Athvea). (in French).*

BEFEO, LXIV, 1977, pp. 151-66.

The author compares five inscriptions of sixteenth century out of the list of G. Coede's. Transliteration of text of these inscriptions are given alongwith their French translations. He has given them chronological order different from that of Coedes.—N.D.G.

157. Purohita, Sohan Krishna :—*Rājasthān meṁ Kuṣāṇādhipatyā (The Kuṣāṇa sovereignty in Rājasthān). (in Hindī).*

Sod. Pat., XXVIII, No. 1, 1977, pp. 38-42.

From the Sui Vihār inscription of the 11th regnal year of Kaniṣka, whose empire extended over the whole of Northern India, it appears that Bahawalpur and its adjacent territories formed part of his empire. The find of coins of Kadphises II by Stein in Sūratgaḍh and Hanumāngaḍh, the influence of Gandhāra art on terra images of Kuṣāṇa period in Bikaner Museum, and objects of art found in Nagarī (Chittor) also point to the Kuṣāṇa influence over Rājasthān. The inscriptions of Nahapāna giving the years 41, 42, 45 and 46, and his coins also indicate that some portion of Rājasthān was under his away.

Scholars like Rapson, Mirashi, Sircar and others believe the above years as referring to Śaka era. But there is a big snag in accepting this view. The first known date of Rudradāman I is Śaka 52 (A.D. 130).

from his Andhau inscription. If the last date 46 of Nahapāna is referred to Śāka era, then following events will be telescoped within A.D. 130 and 150 :

1. The extinction of the Kṣaharāta power with the end of Nahapāna, 2. the rule of Caṣṭana as *Kṣatrapa* and *Mahākṣatrapa*, 3. rule of Caṣṭana's son, Jayadāman for some time and 4, the accession of Rudradāman I. The Andhau inscription of the 11th regnal year of Caṣṭana only shows that he ruled over Kaccha in A.D. 130 and does not prove that he had recovered the lost Kṣaharāta territories from the Sātavāhanas. That recovery was done by Rudradāman between A.D. 130 and 150. Jayadāman ruled as *Kṣatrapa* alongwith his father, and not independently as *Mahākṣatrapa*. The time between Nahapāna's height of power in 46 (=124 A.D. according to Śāka era) and the extinction of the Kṣaharātas in 130 A.D. is very short. There are other objections against assigning his years to Śāka era. They appear to be his regnal years. As he is identified with Nambanus mentioned in Periplus (early 1st cent. A.D.), his rule goes back into the 1st cent. A.D. Attribution of his years to Vikrama era is also impossible. Nahapāna's gold coins appear after Vim Kadphises (early 1st cent. A.D.) who introduced them for the first time in India. Sui Vihār inscription only shows Kaniṣka's rule over Sindh and not necessarily over Rājasthān. Thus Śrī Purohita has tried to prove that Rājasthān was never under Kuṣāṇa rule even before Kaniṣka, during Kaniṣka's reign or after him. —S.R.

158. Ramesh, K.V. :—*On Some Inscriptions Edited by Fleet.*

SIE, IV, 1977, pp.84-90.

The paper includes discussion on some of the rare errors committed by Fleet. The discussions fall into two catagories, namely (1) wrong readings of inscriptional texts resulting in misinterpretations or no interpretation, and (2) correct readings of inscriptional texts which have been wrongly interpreted by Fleet. A passage from Chiplin plates of Pulakeśin II is re-interpreted here and due to that Fleet's mistake of attributing Pulakeśin I's credit to his son Kīrtivarman I is avoided. By setting an error of text in Kannaḍa stone inscription of Vikramāditya II, the present author shows that the prevalence of the Vaḍḍa-rāula tax goes back to the middle of the 8th century even during the period of the Vātāpi Cālukyas. Similarly, careful re-examination of the Ahadanakaram plates pays us rich dividends as far as our understanding of the commercial and social life of the south India in the sixth century is concerned. The author takes three more Kannaḍa inscriptions for discussion, namely (1) Badami Bhūtanātha temple inscription of the ninth century (2) Sūryanārāyaṇa temple (on Jatinga Rameshwara hill) inscription, dated

EPIGRAPHY & NUMISMATICS 107

1064 A.D. (3) Jatinga Rameshwara inscription of Jayasinhadeva, dated 1072 A.D. —P.G.

159. Sadhu Ram :—*Nāsik Cave Inscription of Ushavadāta, Son-in-law of Kṣaharāta Kṣatrapa Nahapāna : A study.*

VII, XXV, Pt. 2, 1977, pp. 229-37.

Inscribed on the back wall of the verandah of Cave 17 on Pāṇḍu Lenā hill in developed Brāhmī (2nd cent. A.D.) in Sanskrit and also mixed with Prākṛit language, the long inscription of Nahapāna's son-in-law, Uṣavadāta, records his various charities like gifts of gold, construction of ferries on the rivers, construction of quadrangular halls, rest houses, places for drinking water and watering cattle (*prapā*) granting of 16 villages to the Brāhmaṇas, getting eight Brāhmaṇas married, making offerings of cash and cocoanut fruits (or according to some saplings ?) to the Brāhmaṇas in certain villages. This cave was excavated by him.

He is said to have rescued the Kṣatriya Uttamabhadra (not identifiable) from the siege of the Malayās who fled on hearing the tumult of Uṣavadāta's army. River Bāṇāsā (*mod.* Banās), Prabhāsa (Somanātha Pātan), Bharukaccha (Broach), Govardhana, a village near Nāsik, Sorpāraga (Śūtārā in Thānā district), Daśapura (some place in Gujarat), rivers Pāradā (Pārḍi), Tāpī (Tāptī), Damana (Damanagaṅgā), and Dāhanukā (the creek south of Dāhanu), are the geographically mentioned therein.

The inscription shows that the western Kṣatrapas were completely Hinduised.—S.R.

160. Sankarnarayana, S. :—*Brāhmī Inscription from Allura.*

VUOJ, XX, pts. 1-2, 1977, pp. 75-90.

Here, the scholar gives a short history of a rock inscription found in Allura, a village in Nandigama taluk, Krishna district, Andhra Pradesh. This inscription was studied though by a number of scholars yet the result was not satisfactory. So, the scholar endeavours to present a precise information of the inscription, which, according to him, is a fact. Besides, he provides a photoprint of the original piece, produces the text in Nagari script and reproduces it into its nearest Sanskrit form. In addition to this, he also gives an English translation in order to persue them who do not know either Brāhmī or Sanskrit.

This inscription gives an account of gifts of land, 500 cows, sixty-four bullocks, four female and male slaves, 4 Kubhi-kaḍāhas, 2 copper boilers, 4 vessels of bell-metal, some fish-shaped lamps (with oil), and a tank etc. to some venerable monks by the king Māṇḍavya of Cedi family of Alia clan.—A.C.D.

161. Sastri, P.V.P. :—*The Itikāla Epigraph of the Kākatīyas.*

SIE, IV, 1977, pp. 56-61.

The inscription is incised on the four sides of a stone pillar set up before the old Śiva temple outside the village Itikāla in the Gajwel taluk, Medak district of Andhra Pradesh. The writing is well preserved. The purpose of the inscription is to record a gift, made on the occasion of solar eclipse, for the maintenance of lamps to god Somanāthadeva of Ittukāla of income due as *sumka* (Skt. *śulka*) and *tumu-nyāya* from all the members of the *nakara* of that village. The gift was made by two clips named Guṇḍrāju and Hariharadevarāju, stated to be lords of anumakoṇḍa and several *deśas*. On the base of palaeographic features, the record has been assigned the date of 1268, although the given date is Śaka 1061, i.e., 1139 A.D. The real purpose behind dating the record with false data is not clear; however, it gives room for two interpretations regarding the identity of the chiefs.—P.G.

162. Shastri, Ajay Mitra :—*A Note on the Bodhis.*

JNSI, XXXVIII, Pt. 2, 1976, pp. 98-99.

From the sealings and coins of Bodhi dynasty found in the excavations and surface explorations at Tripurī, it is conjectured that Śrībodhi was the first member of the dynasty on the assumption that Śrī was the honorific and Bodhi the name of the king. The suggestion that Vīrabodhi or Vīrabodhidatta came after Śīvabodhi was based on the typological fact that all the coins of Śīvabodhi are single die issues, whereas those of Vīrabodhi are double-die pieces.

From the common matronymic Vāsiṣṭhīputra on the seals of Śīvabodhi and Vasubodhi, it was conjectured that they were uterine brothers. Vasubodhi's position vis-a-vis Śīvabodhi was ascertained by his coins found on the surface which were both single-die and double die pieces, which shows that the change was effected during his reign. A clay sealing of Chandrabodhi also bears the matronymic *Vāsiṣṭhīputra*. So he may also be regarded as another brother of both Śīvabodhi and Vasubodhi. In that case, the priority of Śīvabodhi will have to remain based on considerations of weight and size.

EPIGRAPHY & NUMISMATICS 109

Thus, the succession of the Bodhi king appears to be : Śrībodhi, Chandrabodhi, Śivabodhi, Vasubodhi and Vīrabodhi or Vīrabodhidatta. The exact position of Dharmabodhi, known from a clay sealing, cannot be determined until more evidence is found. Nothing can be said about the chiefs Śrīvāsaka and Śrī-śiva who seem to have connections with the Bodhis because of typology and provenance of their coins that have been found. Whether they belonged to the dynasty cannot at present be ascertained owing to insufficient information.—S.R.

163. Shastri, Ajay Mitra :—*The Śarabhapurīyas.*

PPB, V, No. 1, 1977, pp. 1-40.

See Under Sec. VI.

164. Shastri, Ajay Mitra :—*The Malhāra plates of Ādityarāja : Re-appraisal.*

SIE, IV, 1977, pp. 30-37.

V.P. Rode, in the beginning, published his reading and a note on the writing of two sides of the Malhāra inscription. V.V. Mirashi succeeded in tracing the remaining plates of the record which he first published in Marathi and later in English (JIH, LIV, pp. 1-13). The present author proposes in the present paper to examine the arguments of V.V. Mirashi regarding the historical interpretation of the record and tries to arrive at what appears to be the correct interpretation in the present state of insufficient knowledge. He finds that on the ground of the performance of the Aśvamedha, rule of Muṇḍa-putra need not be placed in the period between the Vākātakas and the Sātavāhanas, while there is no difficulty in accommodating it in the post Vākāṭaka period. We are fully justified in placing the Malhāra charter very close to the Nagardhan plates and the Muṇḍapūtras near the period of Svāmīrāja. The plates thus throw welcome light on the post-Vākāṭaka history of Vidarbha before its occupation by Cālukya king Pulakeśin II.—P.G.

165. Shastri, Ajay Mitra :—*A Stray Somavamśī Plate.*

VII, XV, No. 1, 1977, pp. 117-20.

This is the last plate of a record which was probably engraved on three plates. It is engraved only on one (inner) side, having eight lines in box-headed alphabet peculiar to those of the Pāṇḍuvamśīs. The text comprises only the four imprecatory and benedictory stanzas, besides the concluding words of another such verse at the beginning of

the plate. The date is given as the 30th day of the month of Māgha in the year 57 of the 'increasingly victorious reign'. The name of the king is not given. The regnal year is given in both words and figures. The figure 30 of the day given in a decimal notation as in Lodhia plates (EI, XXVII, p. 325).

The find-spot, Burhiphar, which lies in South Kośala, indicates that it has to be assigned either to the Śarabhapurīyas or Pāṇḍuvarṣis. Annual Report of Indian Epigraphy, 1973-74 attributes it to the former, but its characters are more elongated and angular than those of the śarabhapurīyas. Moreover, none of their kings is known to have ruled for such a long time. On the other hand, the Pāṇḍuvarṣi Mahā-Śivagupta Balārjuna ruled for at least 57 years as mentioned in Lodhia plates dated the 30th day of Māgha in the year 57 of his reign. As no other Pāṇḍuvarṣi king had ruled so long, the present plate be tentatively attributed to Māha-Śivagupta and inscribed only three months after the Lodhia plates which too employ decimal notation in the day of the month. The simultaneous use of decimal notion and symbols points to the transitional phase when both were in vogue and continued so for a long time.

This is the only record of Balrjuna to give the engravers' name Nāgadeva, son of Golāryya.—S.R.

166. Shastri, Ajay Mitra :—*A Note on the Word Pulisa in the Inscriptions of Aśoka.*

VII, XXV, Pt. 2, 1977, pp. 245-48.

Dev Sahai has tried to establish that the Hindī word *pulisa* has its origin in the word *pulisa* occurring in several edicts of Aśoka.

But the word *pulisa* is nowhere used in the sense of Police in ancient Indian literature, inscription or other works. Sanskrit and Prākṛit lexicons do not record it. This fact Trivedi attributes to the mentality of the Indians and exclusion of it from the *Dictionaries* of *occidental* scholars who did not accept it as India. But this word is not found even in ancient dictionaries like *Amarakośa*, *Vaijayanī*, *Śāśvatakośa*, etc.

Kauṭilya does not mention no such officer as *polisa*. The officer-in-charge of a quarter of the city was called *Sthānika*. Aśoka's *pulisa* is the corrupt or Prākṛit form of Sanskrit *puruṣa*.

The modern Hindī word *pulisa* is from the Greek word *police*, and not of Indian origin at all.—S.R.

EPIGRAPHY & NUMISMATICS 111

167. Shrimali, K.M. :—*The Chronological Implications of the Language and Palaeography of Pañchāla Coins.*

JAINS, I, 1977, pp. 14-20.

The series of Pañcāla coins which occupy a conspicuous place in the history are regarded as post-Mauryan on the basis of Palaeography but there is less certainty about their language. In this paper the author has studied this aspect though there are certain limitations as there are no pronouns, numerals and verb. Morphology can take note of only declensions of which we have only one form : genitive singular. All the coins of Pañcāla kings reveal a uniform pattern, which is non-Sanskritic, while in phonology one notices a mixture of Sanskritic and Prakritic influence. The language of the legends is far from being either pure Sanskrit or Prakrit. On the basis of stratigraphic and palaeographic evidences these coins cannot be dated before 150 B.C. Of the mitra king Dhruvamitra is the earliest, Bhanumitra and Jayamitra come closer to Indramitra. Animitra is to be placed in the first century A.D. Varuṇamitra should be placed in the latter half of the 1st century B.C. and closer to the times of Viṣṇumitra while Phalgumitra may have issued coins at the time closer to Agnimitra's days. Amongst the Gupta kings of Pañcāla were not far removed from the days of Vaṅgapāla and Damagupta. However, Rudragupta must be placed nearer to the days of Guptas. The two Nandi kings Śivanandi and Śrinandi were earlier grouped together and placed nearer to the times of the Guptas. However Bajpai places Śivanandi in 2nd or 3rd century A.D. while Śrinandi has been identified with Nandi Allahabad pillar Inscription. Acyu was the last pañchāla king undoubtedly belonging to the first half of 4th century A.D., rightly identified with Acyuta of Allahabad *Praśasti*.—M.K.

168. Siddiqui, A.H. :—*Some More Coins of King Sātavāhana.*

JNSI, XXXIX, Pts. 1-2, 1977, pp. 77-84.

Besides the ten already reported coins of king Sātavāhana, four more are described here.

1. Square copper coin from Nanded with walking elephant, triangular standard, two *svastikas*, tree-in-railing and legend *Raṁṇo Siri Sadava (hanasa)*. On reverse is an Ujjaini symbol, two glass symbols and two *svastikas*. This coin is closely analogous to the copper coin of king Sebaka,

The author then says that he has three coins of Sebaka, one of which is of lead and gives its details.

2. Second rectangular coin from Hyderabad shows a bull facing right with the legend *Siri Sadava (ha) nasa*, and on reverse a tree-in-railing 3-4. The 3rd and 4th coins are almost similar to the above except that they have the elephant on the obverse instead of the bull.

In the end, he gives a comparative study of his coins with those Sātavāhana coins published earlier and reveals the two classes each with some types and varieties.—S.R.

169. Singh, Jai Prakash :—*The Identification of Caltis : An Examination.*

JNSI, XXXVIII, Pt. 2, 1976, pp. 82-88.

A gold coin called *Caltis*, according to *Periplus*, was in circulation in the market-town of Ganga on the bank of river Ganage.

Schoff states that Benfey thought *Caltis* to be derived from Sanskrit *Kalita*, 'numbered.' K.L. Barua was the first to connect this coin with the Kalitas of Assam. P.C. Choudhary, referring to Benfey, also suggested that *Caltis* coins were struck by Kalita rulers of Assam and Orissa during or before the time of *Periplus*. He connects the Kalitas with Kulūtas of Trigarta who brought their numismatic traditions to Assam. But this suggestion is unsupported. Moreover there is nothing to show that Kulūtas continued to issue coins.

Elliot identified *Caltis* with the South Indian *Kali*; Vincent, quoting Stuckius, mentioned one of Bengal called *Kallais*; Wilford preferred the refined gold called *Canden*, and Cunningham, on the basis of similarity between the words *Caltis* and the seed *Kalutti* (about 50 grains) used as a weight, identified it with the gold *Hun* (52 grains) of South India. But this identification is conjectural.

Another important view connects *Caltis* with the Kuṣāṇa gold coins. But it is widely accepted that Kuṣāṇa kingdom did not extend beyond Vārāṇasī, and its gold coins did not circulate in any part of Bengal as regular currency, and as such, it cannot be identified with *Caltis*. It is, therefore, possible that *Caltis* might not have been actual coins in the modern sense, and may have been lumps of gold.—S.R.

170. Singh, Jai Prakash :—*The King and Peacock Type Coin of Kumāragupta-I and Its Significance.*

JNSI, XXXIX, Pts. 1-2, 1977, pp. 124-27.

The nomenclature of the so-called Peacock or Kārttikeya type gold coins of KG-1 is controversial. Altekar considered the depiction of peacock as a homage to deity who is represented on the reverse and

EPIGRAPHY & NUMISMATICS 113

called the coins as Kārttikeya type which nomenclature was readily accepted by scholars.

Chatterjee criticised the designation on the basis of some reverse devices of Gupta coins and favoured the designation *Peacock* type. But J.P. Singh prefers the designation *King Feeding Peacock* Type or simply *King and Peacock* type.

J.N. Banerjee tried to deduce some politico-military consideration on the basis of this type. According to him KG-I was in urgent need of the graces of the God of War, Kārttikeya, during the ruthless invasion of the Hūṇas and Puṣyamitra. But the Hūṇa invasion did not occur during but towards the end of his reign, and the success against Puṣyamitra was achieved by his son Skandagupta after KG's death.

The *King Peacock* type is certainly a religious type of Gupta gold coins. In *Cakravikrama* coins of CG-II, he is shown receiving favour from the *Cakrapuruṣa* rather than from Viṣṇu. He is styled *Cakravikramaḥ* on the reverse. On the contrary KG is feeding the bird on obverse, and is not shown in direct association with Kārttikeya on the reverse mounted on peacock and holding *Śakti* in his left hand. Mahendra was the special *biruda* or KG-I which appears on both sides of the coin in the title *Mahendrakumāraḥ*. There is no reason to hold any politico-military significance of the coin.—S.R.

171. Singh, Sarjug Prasad :—*Two inscribed Terra-Cotta Balls from Bhelavar.*

SIE, IV, 1977, pp. 82-84.

The terracotta balls alongwith 16 coins were discovered from the mounds of Bhelavar situated about 6 miles to the east of Jehanabad railway station on the Patna-Gaya branch of the eastern Railway. Ball No. 1 bears a single line of writing in the characters of the Gupta age. The inscription reads. *Kośypādānulava*, i.e., Kośya's reverence to the feet of an unknown person or deity. The second ball which bears the inscription in characters of about 10th or 11th century reads *Agnisutadharadeva*. These balls may have been used for the purpose of offering and they were probably offered by the donors whose names are inscribed on the balls together with their offerings as a sort of label to their gifts to same deity. The clay objects (tablets, plaques, votive stūpas, etc.) were possibly used to record minor donation of poor people. The inscribed balls in question seem to indicate the existence of a religious establishment at Bhelavar which appears to be a place of pilgrimage during the Gupta and post-Gupta period.—P.G.

172. Sircar, D.C. :—*Note on the Rājaprasasti Inscription.*

SIE, IV, 1977, pp. 6-9.

The paper intends to determine the weight of the *ḍhabbukas* in finding out the weight of Bappa's sword. The mention of *ḍhabbuka* occurs in *Rājaprasasti-Mahākāvya* (XXIV. 30) inscribed on 25 slabs fixed at the Navachoki Ghaut of an artificial lake excavated by the Rāṇā Rājasimha of Mewar near Rājanagar. The Bappa's sword is said to have weight one *maṇa* made of 40 *seras*, called *prasthas*, each *prastha* having the weight of 32 of what is called *ḍhabbuka*, etc. The author after discussing the views of other scholars concludes that the *ḍhābūs* of Jodhapur, Sirohi and Mewar weighed two tolas or 292 grains during the days of Rājasimha.

The unstamped *ḍhabbu* pieces of copper were current in wide areas of the country during the late medieval and modern period. About 200 A.D. Philostratus speaks of a type of Indian money made of orichalcum and bronze. The reference seems to be *ḍhabbus* of brass.

The *Kārṣāpaṇa* mentioned in early works like Pāṇini's *Aṣṭādhyāyī* may have been silver *ḍhabbus* if, of course, it is not taken to be identical with the *paṇa* or *Kārṣāpaṇa* of copper.—P.G.

173. Sok, Khin P. :—*Les Chroniques Royales et l'Inscription Modern Ankor* (Royal chronicles and modern inscription of Ankor No. 39). (in French).

BEFEO, LXIV, 1977, pp. 225-42.

Genealogical table of kings of Cambodge from 1626 to 1755, supported with French translation of relevant inscriptions alongwith linguistic notes and a map of western Cambodge. Some important extracts from the chronicle read as follows :—

“He elevated the princess Brah cheat khsatrei (*Jāti khṣatri*) to the rank of a queen named Samtec Brah cheat khatrei Akeak Mohēsei (*Jāti khṣatri Agga Mohesī*)

“He condescended to confer on his younger brother, Brah ang Tong aged 47 years the title of Samtec Brah Reameadhi padei Moha Obhay-reach (*Rāmādhipati Mahā Ubhayarāja*).

The king condescended to confer on his son, Brah Botum Reachea, aged 25 years, the title of Samtec Brah kaevttva. The latter married the princess Anak Neang Poh (Nah Poh), daughter of Brah Arg Tong

EPIGRAPHY & NUMISMATICS 115

Samtec Reamea dhipadei Moha Obhayoreach. She took the name of Samtec Anoch cheat khsatrei (*Anaja Jātī khṣatrī*).—N.D. Gosh

174. Śrīvastava, A.L. :—*Śrīvatsa Symbol on Early Indian Coins*.

JNSI, XXXIX, Pts. 1-2, 1977, pp. 32-41.

Śrīvatsa occurs as one of the several symbols on early Indian coins. It is one of the eight auspicious symbols and was given due place in Jainism, Buddhism and Brāhmaṇism. It culminated into a mark of great person when carried on the chest of a Tīrthaṅkara or Viṣṇu.

From its representation in Indian art, *Śrīvatsa* appears to have originated from human figure. The symbol with its five projections, three above and two below, represents head, two hands and two feet. The earliest representation is said to have been found on the Indus Valley seals, from where it reached Asia Minor and appeared in hieroglyphic inscriptions from 14th cent. B.C. at Boghazkoi. Its archaic representation in the anthropomorphic figures is found on the Copper Hoards from Gangetic Valley, on some stone rings of pre-Mauryan age found from Taxila and Pāṭaliputra.

Śrīvatsa is closely associated with goddess Śrī-Lakṣmī. It means 'child of Śrī' or the smaller or symbolic form of Śrī the goddess of progeny, plenty and prosperity. Hence identified with money. In this context, its association with money is understandable.

Its use on coins is long and continuous from punch-marked coins found from Chandraketurah (Bengal), Chandravalli. A solitary example of *Śrīvatsa* occurs on a copper coin from Pauni (Mahārāshṭra), on Taxila coins, Pañchāla coins, Audumbara, Mathurā, Āndhra, Sātavāhana, Kuṇḍa, Kulūta, Yaudheya and Ujjain coins.—S.R.

175. Sundaram, C.S. :—*Pallava Copper-plate Grants (A Study of Cultural and Literary Aspect)*.

BITC, 1977, pp. 11-16.

The Pallavas are said to have descended from Aśvatthāmā. They were great patrons of Sanskrit writers and Vedic scholars. Their grants are bilingual : *praśasti* in Sanskrit and rest in Tāmil. The opening verses of these grants praise the important deities of Hindu pantheon.

Trivikrama, the author of the *praśasti* of Kasākkudi grant pays homage to *Brahman*, Trivikramāvatāra of Viṣṇu, Śiva, Lakṣmī, etc. Yogamāyā is referred to as the sister of Viṣṇu. Udayendiram plate (I)

of Nandivarman refers to the *yogāsana* of Śiva. He is united with Umā and bestows beauty to the rising moon.

Beḷūr grant of Vijaya Nṛpatuṅgavarman (869 A.D.) mentions about the maintenance of *Vidyāsthānas* teaching 14 branches of learning. Velūrpālaiyam grant records the establishment of *ghaṭikā* at Kāñcī.

In literary merit, the grants are at par with Sanskrit writers. Udayendiram grant is full of alliterations. This and the Kasākkudi grant refer to different varieties of literary pastimes like *Bindumatī*, *Akṣaracyutaka* and *Ākhyāyikā*. A verse uses the eight cases of pronoun *yat* and another numerals, associated with objects and elements.

In the handling of metres like *Bhujāṅga-prayāta*, *Śārdūlavikrīḍita*, *Sragdharā*, etc., the poets show great skill. All this shows clearly the poetic genius of the composers of the grants.—S.R.

176. Thakur, Upendra :—*Source of Gold for Early Gold Coins of India*.

JNSI, XXXIX, Pts. 1-2, 1977, pp. 89-107.

There is absence of gold currency before the Kuṣāṇas who introduced it in India. Kujula is said to have encouraged traders to introduce coinage on Roman pattern in 2nd and 3rd centuries A.D., certain inflation in the international market was met by Kuṣāṇas by maintaining the weight of *dīnāra* and debasing the quality of gold, while Romans preserved the quality of their *aurius* but reduced its weight.

Following Kuṣāṇas, the Gupta monarchs issued gold coins in different types and varieties. Samudragupta's gold coins have at least six varieties. Hūṇa invasion in mid-5th cent. gave a rude shock to country's economy as is evident from the debased currency of Skandagupta and later Gupta kings.

Political instability disrupted India's direct trade with Romans from 7th cent., and subsequent conquest of Sind by Arabs was responsible for the sharp decline in gold coinage. After the fall of the Guptas, there are no varieties of coin motifs and beautiful designs.

Hereafter the author in II-V sections mentions the sources from which gold was obtained, by the kings and people for their use. In section II are mentioned gold mines in Mysore, Hyderabad, Madras, etc. Alluvial gold was obtained from streams in Orissa, Madhya Pradesh, Garhwal, etc. In Section III, Kuṣāṇas are said to have brought gold from Oxus region. Gold seekers in India also brought gold from

EPIGRAPHY & NUMISMATICS 117

Svarṇabhūmi (S.E. Asia). Guptas might have obtained gold from East part of Roman empire through trade. Merchants and traders obtained gold from China also. Sections IV and V give author's comments on Nanda's fabulous wealth, Śuṅgas' gold *dakṣiṇā* in *Aśvamedhas* and gold objects of Pre-historic periods. The discussion shows that India was rich in gold in Ṛgvedic times.—S.R.

177. Tripathi, S. :—*Aṃgura Plates of Mahā-jayarāja, year 3.*

SIE, IV, 1977, pp. 70-75,

A set of three copper-plates was discovered in 1975 at Aṃgura, a village in the Khariar subdivision of Kālāhandi District. The script used in the copper-plate grant is of box-headed type of central Indian alphabet and the language is Sanskrit. The charter describes the donor Mahā-jayarāja of Śarabhapurīya dynasty as *Paramabhāgavata* who granted the village Rājyagrāma in Sāmparāja-bhukti in favour of a *brāhmaṇa* named Viṣṇusvāmin of the Kauśika-gotra and Vājasaneyacaraṇa. The charter was engraved by the goldsmith Acalasiṃha in the 3rd regnal year of the king on the occasion of Māgha-Saptamī. The seal attached to the charter bears the legend written in a verse referring to the permanent charter of the king Mahā-jayarāja, son of Prasanna—P.G.

178. Trivedi, Chandra Bhushan and Jain, Balchandra :—*Fragmentary Kālachūri Inscription from Bilahārī.*

PPB, V, No. 2, 1977, pp. 45-49.

This fragmentary Kālachūri inscription of 19 lines in Sanskrit verse is deeply engraved in beautiful Nāgarī script was discovered in Bilahārī, Jabalpur district. Only 13 fragmentary lines have survived. Therefore full description of its contents, object, date, names of the writer, engraver and the poet, if mentioned, cannot be given as they have been lost.

Line 7 describes the defeat of the prominent (*tuṅga*) Kośala king by the Kālachūri king, probably Mugdhatuṅga, who brought two big drums (*ḍhakkā*) and a *pālī* ('row', and not the country of Pālī as stated in the inscription of Yuvarājadeva II and Banaras grant) of chowries from him. Lines 10, 11 state that king Lakṣmaṇarāja II offered the monastery of Vaidyanātha to *Ācārya* Cūḍaśiva and his disciple Hṛdayaśiva. In line 8, king Yuvarājadeva I is said to have obtained riches, elephants, horses, garments, jewels and the effigy of the serpent Kālīya probably from king of Odra (known from other sources). Lines 12, 13 repeat the verses 59-61 of Bilahari inscription of Yuvarāja II and describe the march of

the army of Lakṣmaṇarāja II to the western quarter and the worship of god Someśvara by the king after taking a bath in the ocean.—S.R.

179. Trivedi, H.V. and Bhatt, S.K. :—*A New Yadav Grant.*

JAINS, I, 1977, pp. 11-13.

The inscription is engraved on three copper plates of which first is inscribed only on the inner side. The inscription refers itself to Airamdeva, one of the Yādava, kings of Seunadōsa and records that he was a feudatory of Tribhuvanamall, i.e., Someśvara-I of the later Chālukyas. The grant is made on an eclipse of the sun which fell on the dark half of Śrāvaṇa in the year Śaka 1009 or 1086 A.D. The inscription, after the usual obeisance, describe the origin of the Yādava house from Drīdhaprahara, who hailed from Dwārakā and established himself at Chandrādityapura (modern Chander in Mahārāṣṭra) to the donor of village Pimpāri of the grant Airammadeva. This is the second known grant of this king, first being the Asvi, record dated 1098 A.D. Thus we can safely take this prince to have been on Yādava throne at least for 12 years, i.e., from 1086 to 1098 A.D.—M.K.

180. Valdetaro, C. :—*Cup-shaped Coins from Kāśī.*

JNSI, XXXIX, Pts. 1-2, 1977, pp. 8-17.

Six silver coins of saucer-like shape bought in Lucknow in 1940 were classified by Shri Nath Shah as *Adhyaroha Kārṣāpaṇas*. Each coin had four big and complex symbols, one at the top, one at the bottom, one to the left and one to the right. Twelve Kośala coins published by Durga Prasad were cup-shaped and had the four major symbols alleged to be of Kośala. A dozen similar coins were in a hoard from Jaunpur.

E.H.C. Walsh showed that the new cup-shaped coins had no serpentine Kośala symbol, but shared other symbols with coins from Pāla Hoard.

Further coins came to light from Bhabua, Jaunpur and Banaras vicinity. They may well belong to Kāśī's Mahājanapada, a kingdom of wealth and importance (and not to Kośala).

On about 150 such coins very little has been written. First to be noted is that not all coins are scyphate, at times the flans are simply struck with four symbol-bearing punches and remained practically flat. Secondly, the major symbols and smaller counter or Shroff-marks are to be found on the *concave obverse only* of Kāśī coins. The reverse punches given carelessly are so rare.

EPIGRAPHY & NUMISMATICS 119

The top and bottom symbols are found on Kāśī coins, and the right and left symbols, which are identical, on each coin struck with the same punching tool, distinguishes any variety of coins. The author has recognized at least a dozen different drawings. He has given a catalogue of 20 types and a table of their weights. He regards coins of about 15 *Ratti* to be called *Adhyardha Kārṣāpaṇas*, and not the lighter ones as classified by Shri Nath Shah.—S.R.

V—GEOGRAPHY

181. Aufschnaiter, Peter :—*Lands and Places of Milarepa.*

EW, XXVI, Nos. 1-2, 1976, pp. 175-90.

The English translations of the *Namthar* by Dawa Samdup of Sikkim, and now of the *Gurbum*, for the first time complete, by Garma Chang are very important sources for our understanding of the geography of Tibet in Milarepa's time. When a piece of Milarepa's text was published by Gaeschke, very little was known about the lands forming the background of Milarepa's life. Much detail has, however, come to light in recent times by the studies of Ferrari, Petech, Wylie and Tucci. But both Dawa Samdup and other translators of Milarepa have to some extent obscured the geographical data by translating names whenever they thought fit. In fact, such names in books may be in many cases nothing but a phonetic rendering, while the original meaning is lost in the hoary past. The present notes are based on journeys to and in some of these areas where places connected with the name of Milarepa were by any chance found to exist. The geography of the place names are arranged in the following order regionally : (1) Gungthang and Mangyul, (2) Nyanang, and (3) Labchi and Chhubar.

In Milarepa's days, Dzongga and Shekar were on roads, now motorable; and Nyanang was (and still is) on the Kathmandu-Lhasa highway.

Four sketch maps are given as an aid to the geographical description.—M.C.

182. Bhat, H.R. Raghunath :—*Geographical Data in Guḍṇāpur Inscription.*

SIE, IV, 1977, pp. 26-29.

The author makes an attempt to identify all the sixteen place-names such as Guḍṇāpur, Idiūra, Kāntārariyapāṭi, Kallāngoḍa, Mogūru, Mahāveṅguli, Dahrakaveṅguli, Esaḷā, Navanadi, Sattūra, Ambulakuṇḍi, Kammakūra, Vanavāsaka, Mukuṇḍi, Hākinipalli, and Kalli occurring in the Guḍṇāpur inscription of Kadamba Ravivarman. It may be mentioned here that seven place-names had already been identified by B.R. Gopal. The identification shows that all these places and place-names survive even to this day, of course, with slight modification

because of the influence of oral tradition. However, it has not been possible to locate several gift lands situated in the villages identified by the author. According to local tradition, the whole area was a seat of the Jains in the past. The author incidentally also refers to the religious importance assumed by Guḍṇāpur where every year a big fair called Baṅgaśvara-jātra is celebrated for two days after Śivarātri.—P.G.

183. Filliozat, V. :—*Les Quartiers et Marchés de Hampi (The quarters and Markets of Hampi)*. (in French).

BEFEO, LXIV, 1977, pp. 39-42.

Research on the former capital of Vijayanagar during thirteenth to sixteenth century. Places which have got preference are Nāgalāpura, Acyataranjapēla, Virūpākṣapura and Śāle Tirumala rāyana paṭṭaṇa. The article is supported with recent photo of Achyutāpura, Virūpākṣapura, Kṛṣṇapura Viṭhalāpura.—N.D.G.

184. Handa, Devendra :—*A Note on the Identification of Ludhiana*.

Pur., XIX, No. 1, 1977, pp. 233-37.

O.P. Bhardwaj derives Ludhiana from Ailadhāna and also accepts V.S. Agrawala's identification of Vātadhāna with modern Bhatinda. It is not intelligible how the ending *dhāna* changed into *ān* > *ānā* in case of Ailadhāna but into *iṇḍā* in case of *Vātadhāna*. He quotes a passage from the Vālmīki *Rāmāyaṇa* to show that *Ailadhāna* was a town on the bank of Sutlej, but the passage does not warrant its situation just on the bank of that river. The verse merely says that Ailadhāna stood on the northern bank of a river and it was after crossing the river at Ailadhāna that Bharata reached the mountains.

The Muslims did not adopt the Sanskrit ending *āyana* in place of names, but we do get place-names ending in *-ānā* during the Muslim period, e.g., Gungrānā, Narwānā, Makrānā, etc., and places with the ending *-ānā* did not ever exist in the ancient period.

Again, the equation of Ludhiana with Ailadhāna, the town Ilā's son Purūravas is unwarranted because the very historicity of Purūravas is not beyond doubt, and secondly, the Purāṇas mention his capital at Pratiṣṭhāna. Moreover no relics of *Rāmāyaṇa* period have been found at Ludhiana.—S.R.

185. Handa, Devendra :—*Identification of Sotthivatī (Śuktī-mati)*.

VIJ, XV, No. 1, 1977, pp. 114-46.

According to *Cetīyā-Jātaka*, the name of the Cetīya (Cedi) metropolis was Sotthivatī-nagara, situated to the west of Hatthipura

Hastināpura). In *Mahābhārata* the name is Śukti-mati or Śuktisahvaya. It was also the name of a river flowing by the capital of king Uparicara of Cedi region.

Pargiter was the first to identify this river with the modern Ken and locate Śuktimati town in the vicinity of Banda. H.C. Raychaudhuri accepted this identification. Kanhaiya Lal Agrawal, on philological grounds, has tried to identify it with modern Sevadhā village in Banda district. Bharat Singh Upadhyaya did not accept Pargiter's identification and pointed out that the town was situated to the west of Hatthipura and not to the east.

It is well known that the Cedis were one of the most ancient tribes of India. Their disintegration began on the decline of the power of the *Mahājanapada*. A branch of the Cedis founded a kingdom in Kalinga. Another branch, proceeding first north-west along the Yamunā, then taking the course of Dṛśadvati, probably settled south-west of the Kurus and to be west of Hastināpura. It was here that they founded another Sotthivatī-nagara. The existence of two or more towns with the same name at the same time is evidenced also by literature. So it is not impossible that one śuktimati was situated near Banda to the east of Hastināpura and another to the west.

Its exact location seems to have been the proto-historic site of Sothi on the right bank of the old Dṛśadvati, which has become a type-site for Pre-Harappan pottery.—S.R.

186: Jāvaliyā, Brajamohana :—*Bagherā kā Itihāsa*. (*The History of Bagherā*). (in Hindi).

Śod. pat., XXVIII, Nos. 3-4, 1977, pp. 1-49.

Bagherā, south-east of Ajmer, is described as situated in the middle of Puṣkara and Jambū-mārga in *Skandapurāṇa*. It is situated on the bank Dañ (ancient, Davikā), a small tributary of Banās. Carlleyle (*ASR*, VI, 146-47) says that in the *Purāṇas*, its name is found as Bāvā. In the *Vyāghrapādapura-māhātmya* (*VPM*), Bagherā was named after the sage Vyāghrapāda. According to the writer, it was so named because the place was surrounded for several kms. by a jungle of *Javāsa* (called *Vyāghrapāda*) plants and the grass called *chāṇṭ* infested with wild boars.

Being situated on a fertile land the city must have been important politically, religiously and commercially. Carlleyle says that the stone pillars found there are the Buddhist ruins of later times. The ruins of a Varāha temple on the Varāhasāgara have been assigned to about 10th

or 11th century. In the Ajmer Museum, there are some images and sculptures which are dated between 9th and 12th centuries.

A Purāṇic legend states that king Candrasena of Campāvātī (*mod.*, Cāṣū) was cured of his black complexion which was due to the curse of a sage, by taking a bath in the Varāhasāgara. According to *Padmapurāṇa*, Vasantapura was the ancient name of Bagherā.

The *VPM* (in *Skandapurāṇa*) gives another legend of the establishment of Bagherā by Śaṅkhasena, minister of king Māndhātṛ of Ayodhyā. In this *VPM*, Takṣaśilā is said to be situated on the bank of river Banāsa, near which a temple of Gokarṇeśvara was situated which even exists today near the royal palace.

The view of the modern scholars that the city was established by the Mālavas who had migrated to Rājasthāna due to the Greek invasions contradicts the statement of the *Purāṇas* that it was established during the *Mahābhārata* times by Māndhātṛ, the Ikṣvāku king. The inscribed sacrificial pillars at Nandsa also connect the Mālavas of Rājasthāna with the Ikṣvāku family. The Mālavas of Panjab have nowhere been associated with the Ikṣvākus of Ayodhyā.

In view of these conflicting statements, it would be plausible to consider the Mālavas of Rājasthāna, not as emigrates from Panjab, but having migrated from Māhiṣmatī (on Narmadā) and settled near Karkoṭa in Rājasthāna, —S.R.

187. Mirashi, V.V. :—*Beṇākāṭa, A Famous Buddhist Centre in Ancient Vidarbha.*

VII, XV, No. 1, 1977, pp. 106-13.

The Veṇā (or Beṇā) has been regarded a very sacred river from very ancient times. *Kāṭa* is the usual affix added to the names of district during early times. The area around Pauni is included in Beṇākāṭa in Vidarbha, which was under Aśoka's rule. At Pauni a grand stūpa was constructed during Maurya-Śuṅga period.

In the beginning of 2nd cent. A.D., Vidarbha came under the Kuṣāṇas. Inscriptions of the Kṣatrapa, Nahapāṇa have been found at Nasik and Kārle. Gautamīputra Sātakarṇi defeated Nahapāṇa and re-struck his coins. In Sātakarṇi's inscription in cave No. 3, at Nasik, the expression *senāya vejayantiye* the victorious army has been mistakenly translated to show that Sātakarṇi obtained a memorable victory at Vijayanti (*mod.* Banavāsī). But Sātakarṇi's power did not extend to Kuntala. In this inscription he is called *Beṇākāṭakāśvāmī*. Bhandarkar

had read the word as *Dhanakaṭaka* (in Āndhra). This view is held erroneous.

Soon after Buddha's death, there arose dissensions among his followers. There were offshoots of two main branches, (i) Sthavira-vāda (orthodox) and (ii) Mahāsaṅghika (liberal). The Caityaka branch of the Mahāsaṅghika held sway at Dhanakaṭaka (Āndhra). In Cave 3 at Nasik, an inscription records grants of villages by queen Balaśri, Sātakarṇi's mother for the raiment etc., of the Bhikṣus of Bhadāyaniya school living therein at the request of Śramaṇas of Dhanakaṭaka. It looks strange the Śramaṇas of distant Dhanakaṭaka should make such request to Gautamīputra. Senart was inclined to read the word as *Benākaṭa*, because letters for *b* and *dh* were similar. The Śramaṇas of Dhanakaṭa would have made the request for the benefit of the Chetiya school, and not of Bhadāyaniya school of Theravāda. When Gautamīputra Sātakarṇi visited the caves after his brilliant victory, he purposely used the expression *Beṇākaṭaka-svāmi* to designate himself in the order which he issued to ensure the Bhikṣus of his patronage. This discussion shows that the Buddhist centre of Pauni was known by the name of Beṇākaṭa.—S.R.

188. Mukhopadhaya, Visvanatha :—*Meghadūta Nagarī Citraṇa* (*Depiction of Cities in Meghadūta*). (in Sanskrit).

Sag., XV, No. 4, 1977, pp. 133-36.

See Under Sec. X.

189. Phogat, Silak Ram :—*Tīrthas of Kurukshetra*.

JHS, VIII, Nos. 1-2, 1976, pp. 14-32.

The earliest reference to Kurukshetra is found in the *Taittirīya Āraṇyaka* which says, it was bounded by Turghna on the north, Khāṇḍava on the south, and Pariṇaha on the south-west. A further elaboration is found in the *Mahābhārata* (*Mh*), according to which Kurukshetra was bounded by the Sarasvatī on the north, Dṛṣadvatī on the south, and was marked by *Yakṣas* at four different corners. Cunningham has located the four corners of Kurukshetra, but not from the original sources of *Mbh.* and *Vāmana Purāṇa* (*VP*). On the basis of *Mbh.* the *Yakṣas* are Machakruka (*mod.* Kirach, 10 km. South of Thanesar) and Arantaka (*Yakṣa-kunda* at Barta, 18 km. W. of Kaithal) in the north east; Tarantuka (*mod.* Tarkhu at Sinkh village); Rāmahrada at Dakhini (*Yakṣinī*), and Kapila Tīrtha (*Kapila Yakṣa*) at Ramrai, 8 km. S. of Jind.

Cunningham has calculated the distance of the ancient circuit of the *Cakra* of the region to be 160 miles. This *Cakra* corresponded with the *Samantakapañcaka* or 20 *yojanas* all round. Later on, he delimited this greater *Cakra* to a smaller one of little more than 20 miles on each side, or about 90 miles in circuit on the north-west up to Pṛthūdaka; on the south to Dachor, and this would exclude both Kaithal and Jind. The study of *Mbh* and *VP* shows that the places mentioned in them come very correctly within the great *Cakra* bounded by the *Yakṣa* places. Then follows a lengthy table of the *Tīrthas* with their identifications and other references.—S.R.

190. Sastry, T.V.G. :—*Proto-historic Investigation of Goa*.

JIT, V, No. 2, 1977, pp. 5-9.

See Under Sec. VI.

191. Srivastava, K.M. :—*Buddha's Lost Town of Kapilavastu Identified*.

VII, XV, No. 1, 1977, pp. 88-105.

Numerous problems confronted the archaeologists in spotting the remains of the lost Kapilavastu. The Buddhists are contradictory and also furnish extremely inadequate information regarding its location. There is difference in distance of Kapilavastu from Lumbini as recorded by Fahien and Hiuen-Tsang.

The discovery of the fragments of an inscribed pillar at Nigāli-Sagar, the lower portion of an Aśokan pillar at Gotihawa, an Aśokan pillar is situated at Lumbini and an inscribed casket at Piprahwa have rendered the identification of Kapilavastu with Nagarkhas in Basti (U.P.), Bheriladih in Basti, Nepal and Tilaurakot in Nepal by Cunningham, Carlleyle, Führer and P.C. Mukherjee respectively to be completely unfounded. On the difference of distances recorded by the Chinese pilgrims, the theory of two Kapilavastus—one at Tilaurakot (Rhy Davids) and the other at Sākya. Tope at Piprahwa (Dr. Peppe) was propounded and considered unjustified by W. Hoey.

Since there was a considerable time lapse between Buddha's death in 483 B.C. and the Piprahwa casket inscription of about 3 cent. B.C., an attempt was made to discover an earlier relic at Piprahwa Tope. The author's continuous digging revealed two burnt-brick chambers at a depth of 6 metres. A soap-stone casket, containing fragments of charred bone, and a smashed red-ware dish without bone fragments were discovered in the northern chamber. In the southern brick chamber two dishes and a casket were found, and after removal

of two more brick courses, a bigger soap stone casket, the lid of which had been broken, was found. These two relic caskets and three dishes (5 vessels in all) were picked up from the deposits contemporaneous to the North Black Polished Ware of 5th-4th cent. B.C., earlier in date to the previous inscribed relic casket. The massive stone coffer found by Peppe also contained five caskets. The identical number of five vessels in both cases bears on the meaning of the inscription. All the five vessels should have contained the relics of Buddha (and not of his relatives as supposed by some). In the interpretation of the inscription by A. Basthi, five communities or individuals have been clearly visualized the excavations, of 1973 also revealed terracotta sealings with the legend-*Dvaputra vipre Kapilavastu Bhikkhu Saṅghasa* do not leave any doubt about the identification of Kapilavastu with Piprahwa. – S.R.

192. Thakur, Umakant :—*The Holy Places of West India as Mentioned in the Skandapurāṇa.*

Pur., XIX, No. 1 1977, pp. 41-80.

It is a continuation of previous article giving a list of the holy places and their description in alphabetical order. This article contains the names of the *tīrthas* beginning with M (*Mādhavatīrtha*) and concluding with Y (*Yogeśvarī*).—M.R.G.

VI—HISTORY

193. Dandekar, R.N. :—*Some Trends in Indian Historiography.*

JASB, XLIX-LI, 1974-75, pp. 45-60.

The concept of history has been ever changing. The concept of a historian is to tell the story as it actually happened is now not acceptable. History now depicts the movement of ideas. The scope of history is also broadened from the state to society. Modern historiography was born in the age of enlightenment in Europe and has since brought forth various approaches to the study of history. The most dominant trend has been its manist interpretation.

Historiography of India is tending to be transformed from a story individual effort into a well-co-ordinated collaborative enterprise. Modern historians of India also view with disapproval the tendency to depend over much on precedents from the other parts of the world. The question of periodization of the history of India as a whole is likely to remain an open question at least from the theoretical point of view.—B.K.

194. Dhavalikar, M.K. :—*Dharmapāla's Stone Boat.*

JASB, XLIX-LI, 1974-76, pp. 84-87.

See Under Sec. I.

195. Katare, Sant Lal :—*Nāgarāja Śeṣadatta.*

JOIB, XXVI, No. 4, 1977, pp. 369-80.

Recounting the history of Vidiśā, the Purāṇas speak of one Nāgarāja Śeṣa and his son Bhogin eulogized as *para-purañjaya* and *Nāgakulodbhava*. They also add the names of certain kings of Vidiśā who ruled before the Śuṅgas, and certain others who ruled after the Śuṅgas. They associate Nava-Nāgas with Champāvati or Padmāvati, or with Padmāvati, Kāntipurī and Mathurā; and Seven Nāgas with Mathurā—all of whom ruled over the territory about the Gaṅges, Prayāga, Sāketa and Magadha about the time of the Guptas.

Śeṣadatta's coins come from the White King collection, with Richard Burn, from Hastināpura and two bought from a metal-dealer of

Gwalior. The Gwalior coins bear on the obverse the legend *Rājño Śeṣadata sa* above Lakṣmī's figure and a symbol like Brāhmī śa, and on the reverse, a symbol formed of two Nāgas facing each other with a post in between, and coiled up on a rectangular hollow basement. The Nāga symbol is identified as the *Śrīvatsa* symbol.

From the occurrence of the Nāga symbol on Viṣṇu images from Vidiśā, Udayagiri Cave and on some puñch-marked coins from Vidiśā, and on the coins of Yaudheyas, Kulūta king Vīrayaśas, Viśākhadeva of Ayodhyā and Kuninda kings, and some other features, the author concludes that Śeṣadatta ruled over a vast territory from Hastināpura to Vidiśā and included Mathurā. Padmāvatī and Kāntipurī, and that he was no other than Nāgarāja Śeṣa of the Purāṇas and that his son Bhogin was also a historical person.

Further by reconstructing a Purāṇic verse (vide, *Dynasties of Kali Age*, 53) he comes to the conclusion, that the Nāgas had ruled not only from Mathurā, but also from Padmāvatī and Kāntipurī. He also says that Sadācandra, Candrāmśa Dhanandharman, Bhutinanda, Śivanandi and Nandiyasas (Yaśonandi) belonged to another branch of the Nāga family and ruled from Kāntipurī and Padmāvatī and from Vidiśā also.

In the end he observes that some of the Mitras are Nāga kings ruled contemporaneously with each other in different parts of Middle and North India and none of these Mathurā kings was a vassal of the Śuṅgas.—S.R.

196. Mandal, Bankim Chandra :—*The Date of Maṅkha's Śrīkaṇṭhacarita.*

JOIB, XXVI, No. 4, 1977, pp. 385-92.

Bühler had assumed that Maṅkha's *Śrīkaṇṭhacarita* (SKC) was composed between A.D. 1135-1145, without any evidence for the upper limit, and inadequate evidence for the lower limit. Maṅkha mentions Govindacandra (GC), king of Kanauj in his poem who, according to Bühler, ruled from 1120 to 1144 A.D., but from his inscriptions we have the dates ranging from 1114 to 1154 A.D. His father Madanapāla died in 1109 A.D., and his son and successor Vijayacandra's first known date is A.D. 1167. GC, therefore, acceded to the throne some time between 1109 and 1114 A.D., and ceased to reign shortly after A.D. 1154, i.e., in c. 1155, which is also supported by his reference to king Jayasīṃha of Kashmir (Canto 3, 25) who reigned from A.D. 1128 (Kalhaṇa's *Rājatarāṅgiṇī-KRT*) and ruled up to A.D. 1155 (Jonarāja's *Rājatarāṅgiṇī-JRT*). From this it is clear that the lower limit of the composition of SKC can be put at A.D. 1155 and not at 1145.

Upper Limit : Somapāla, King of Rājapurī, being troubled by his son, Bhūpāla resorted to Jayasimha for self-protection in the middle of A.D. 1133. Before this date his political alliance with Jayasimha was not settled. Somapāla, therefore, could not have sent his minister before A.D. 1133 to the assembly held under Jayasimha's minister Alaṅkāra, in which the latter's brother, the poet Maṅkha had placed his poem for review after its composition. So the date of *SKC* cannot be earlier than A.D. 1133. According to *KRT*, the early struggles of Jayasimha continued up to the middle of A.D. 1136. Maṅkha must have composed his poem in the peaceful period of Jayasimha's reign, which extended from the later part of A.D. 1136 to 1142 (*KRT*). Thus the upper limit of composition of *SKC* can be fixed in the later part of A.D. 1136.

Lower Limit : Kalhaṇa informs us that Jayasimha placed the burden of affairs on his father's (Sussala's) ministers. It is likely that Alaṅkāra was appointed a minister of peace and war by Sussala and held the post in the early period of Jayasimha's reign also. While giving an account of pious acts of Jayasimha, Kalhaṇa refers to Alaṅkāra as 'Superintendent of Great Treasury (Bṛhadgaṇja), and no other post held by him earlier than this. At the time of the expedition against Sirahsila castle. Alaṅkāra held the post of 'Chief Justice' (Rājasthānīya) in 1144 A.D. So it is clear that Alaṅkāra held the post of *Bṛhadgaṇja* before he became Rājasthānīya, i.e., sometime before the middle of A.D. 1143.

As Maṅkha refers to Alaṅkāra's earlier post of minister for peace and war, the lower limit of the date of Maṅkha's poem cannot be later than A.D. 1142.—S.R.

197. Mirashi, V.V. :—*The Date of Khāravela*.

JOIB, XXVI, No. 4, 1977, pp. 449-58.

As Hāthīgumphā inscription (*HGI*) is undated, Mirashi has fixed Khāravela's (KH) date by proving the synchronism of the kings and events mentioned in the *HGI*.

1. *With Bṛhaspatimitra (B.M)* : Mirashi has identified Bṛhaspatimitra with the maternal uncle of Āṣāḍhasena, the feudatory of Ūdāka (=Udraka), the grandson of Śuṅga king Puṣyamitra who raided and occupied Magadha soon after the death of Puṣyamitra in B.C. c. 150. If the coronation of KH be placed in B.C. c. 150, then his raid falls in B.C. 150—12=B.C. 138. His events are recorded up to his 13th regnal year. He may have lived for some time more. He may be placed in B.C. c. 150-135.

2. *With Sātakarṇi (SK)*: Mirashi has identified the Kanhabemṇā, not with the river Kṛṣṇā, but with Vaiṇagaṅgā (Veṇā) after its confluence with Kanhan (Kṛṣṇa) to become Kṛṣṇaveṇā, and Asika, not with wrongly read Musika, which according to its geographical position is modern Khāndesh, contiguous to Vidarbha. Vidarbha and Khāndesh were included in the kingdom of Sātavāhanas. Tracing the genealogy from Sātavāhana, the progenitor of the family (as known from some coins), Mirashi places Simuka and his brother Kṛṣṇa in the third generation, i.e., 30 years after the progenitor. Purāṇas say that the Āndhras (Sātavāhanas) ruled for about 460 years. They disappear from history after A.D. 230. Therefore Simuka, the first king of the family came to the throne in c. $460-230 = c. \text{ B.C. } 230$, the date of the progenitor minus 30, i.e., B.C. 200. Simuka ruled for 23 years and his brother Kṛṣṇa for 18 years. The date of Sātakarṇi I, the powerful king comes to $200 - (23 + 18) = c. \text{ B.C. } 159$. This accords with the date assigned to Khāravela.

3. *With Dīmīta (Demetrius)*: Demetrius, the king of Bactria, is supposed to have invaded India during the reign of the last Maurya king Bṛhadratha, but had to retreat on account of trouble created by his rival Eucratides in Bactria. Taking advantage of the confusion caused by the invasion, Puṣyamitra usurped power in c. 184 B.C. The reference in HGI is not to the aforesaid Darius, but to his son Darius II which does not go against the date fixed for Khāravela.

4. *With bringing of canal to the city*: in the 5th regnal year KH brought the canal dug by a Nanda king to his capital from the road of Tanasulity. The year given may be interpreted as 1043 or 300 before KH's time. H.C. Roy Choudhury placed the rise of Nandas in 345 B.C. and the digging of the canal 300 years before Kh's time. This presents difficulties. Some scholars think that the canal was dug in the year 104 of the era of Nanda king. Yaḍura inscription of Cālukya Vikramāditya VI shows that such an era was current in India. Al-Birūnī was also of the opinion that an era commencing in 458 B.C. was current in India which must have been the Nanda era. The year 103 of this era would fall in B.C. 355. Jain tradition places the Nandas 60 years after Mahāvira (c. B.C. 467) and assigns them a rule of 155 or 150 years. So the canal could have been dug in the year 103 of Nanda era.—S.R.

198. Mirashi, V.V. :—*The Date of Tivaradeva.*

SIE, IV, 1977. pp. 1-5.

The date of Tivaradeva is a tough problem and it has to be solved on the evidence of synchronisms and a few indications of definite dates in the recently discovered records. The author first tries to state

some definite clues obtained from recent discoveries and then proceeds to fix more or less definite dates for the different kings concerned in this problem. The important data on which he tries to base his conclusions consists of the chronological relation of Bhīmasena II of the Araṅ plates and the later Śarabhapurīyas. Another important clue is given by the description in the *Ipur* and *pulombūru* plates of Viṣṇukunḍin king Mādhavavarman I. The Tammelgudem plates leave no doubt about the defeat of Tivaradeva, the ruler of Dakṣiṇa Kośala at the hands of Mādhavavarman I. This defeat occurred sometime before 524 A.D. The contemporaneity of Harṣagupta and Maukharī Sūryavarman is also useful in fixing the dates of different concerned kings. Finally, the author fixes the tentative dates of Tivaradeva, the Somavaṁśi ruler, as c. 520-540 A.D. This is to be noticed that Tivara was the current name of the king which has been Śanskritized as Trivara in the grants of Mādhavavarman I who is said to have sported with the ladies of Trivara-nagara, i.e., the city of Tivaradēva.—P.G.

199. Murthy, S.S. Ramachandra :—*Some Telagu Place-Names of Historical Importance.*

VUOJ, XX, Pts. 1-2, 1977, pp. 95-102.

The scholar introduces a study of some place-names, which can broadly be divided at least into five categories. These places are clearly named (i) after a dynasty, (ii) after a king, (iii) after a royal epithet, (iv) after a prominent individual, and clearly some of them bears a name (v) after an official designation

As such, it is obvious that the place-names of a country or a region, if critically studied, are capable to uncover the historical facts behind it besides several aspects of human life of the remote past. The earliest occurrence of giving a name to a place might have begun in the remote past though this paper goes as back as the third century A.D.

It is also interesting to note that the former names of some places are known till today, while the latter ones have already been discarded. In other places, the former name almost forgotten, while, in some rare cases, both the names are equally known.—A.C.D.

200. Pankaj, N.Q. :—*Co-operation Between State and Society, During Gupta Age.*

Bhm., II, No. 4, 1977, pp. 38-45

See Under Sec. XI.

201. Sadhurama :—*Āryaṇ Kā Mūla Nivāsasthāna*.

VJ, Pt. 2, 1976, pp 109-11.

The author discusses the different theories of the original homeland of Āryans which is conjectured from Uttari Dhruva, to Saptasindhū. The westerns gave fantastic theories pertaining to this question on the basis of linguist concept which does not stand to reason. Even the archaeological evidences badly fail in proving the foreign origin of Aryans. Moreover the anthropological studies also suggest the continuation of the cephalic forms right from the Harappan civilization. The author thinks that Aryans did not come from outside and remained here in India since its inception.—S.B.S.

202. Sarma, Akkaraju, :—*Decline of Harappan Cultures—A Re-look*.

EW, XXVII, Nos. 1-4, 1977, pp. 321-34.

Among the various interpretations about the decline and end of Harappan cultures like the Aryan invasion, flooding and desiccation, violent geomorphic changes and palaeo-ecological factors deserve consideration.

The main Harappan sites are located in Greater Indus region (GIR), Makran region (MKR) and Western Littoral region (Kutch-Kathiawad-Gujarat; WLR). Broadly speaking, The GIR and MKR are desert-like, arid to semi-arid nature. The WLR are marshier and more verdant than the former two.

Harappan Chronology : Based on Carbon 14 dates, it is suggested that pre-Harappan (or early-Harappan) cultures extended from 3700 to 2500 B.C., main Harappan occupations in GIR may have lasted from 2300 to 1750 B.C. The palaeo-climatic model also points towards this short chronology for Harappan civilization. The pre-Harappan (or early-Harappan) occupations may have occurred earlier than 3700 B.C. and are likely to be "tribal" and not full civilizations.

Palaeoclimatology : Concurrent with the rising sea levels, there is also a rise in the general water table of the earth. In the application of pluviality and water table rise/fall relationships, the Harappan evidences show close fit. The maximal development of Harappan cultures coincides with rising sea levels, increasing pluviality and water tables (between 2400 B.C. and 2300 B.C.), and the culture declines at 1750-1700 B.C. There have been several oscillations in the world sea levels, but in the Indus regions, Harappans had generally abandoned their main settlements in spite of later pluvial cycles, probably due to

their discovery of richer and more hospitable areas in the Ganges and North Indian regions generally.

By around 1900 B.C., the water table was receding and the Harappans had to cope with a declining water supply. This is the period (at about 1750 B.C.) when a small Aryan group invaded major Harappan sites like Mohenjodaro and Harappa.

The decline of Indus civilization can be developed on a multi-framework. In certain regions, it was simply a case of declining water supply. In other cases, removal of water at trading ports past a point leading to their non-functionability as ports played a role. The Aryan invasions coincided with a decreasing water supply, and there came a time when "state" structures were unable to cope with the demands of the population. — S.R.

203. Sastry, T.V.G. :—*Proto-historic Investigation of Goa.*

JIT, V, No. 2, 1977, pp. 5-9.

Popular belief that the Goans are Aryans is not correct. *Rgveda* (*RV*) gives a vivid account of the Aryan society, habits, activities, beliefs, economic life, etc. It also gives a good account of the non-Aryan groups.

The river Gomatī (*in Nadī-sūkta*), which flowed into the western sea, may be identified with Māndovī, and Kubha, mentioned along with it, with Goa. *Atharvaveda* describes Gomatī as rich in cows. Reference to Goa may be seen in the Gorāṣṭra region which is described as a centre of Śaivites.

Gorakṣa Tīrtha (Gokaṛṇa) could be located in Gomāntagiri in the western Ghāṭs, mentioned in *Harivaṁśa*, where Kṛṣṇa defeated Jarāsandha. The *Pañca-janāḥ* (*RV*) had their own republics and monarchies under their respective Goptājana. The non-Aryan people called Gāndhārin, Mūjavant, Anus, Druhyus were known under the single name Dasyus. The non-Aryan Vangada was attacked by R̥jīśvan. They are described as dark-complexioned, without, i.e., flat nose, and of unintelligible (*mṛdhra*) speech. They can be identified with the primitive Koṅkanese who were dark-coloured, had receding foreheads and medium stature. Their language is a mixture and has no independent script. They could be classified as proto-Dravidian stock.

There is a Bannī Taluka in Kutch region where a river is said to have dried up. Bannī may be equated with Sarasvatī (*Vāṇī*). Some Brāhmaṇas may have migrated to Gomānta. There was a lot of

intermingling of Aryan and Dravidian people. Some Ṛgvedic non-Aryan tribes like Yadus, Sātvatas, Haihayas, Bhojas, etc., also had migrated to places beyond Vindhyas. Velha-Goa Museum contains images of *Kulapuruṣas* (family heads) of the Bhojas. In the *Mahābhārata*, Akrūra and Baladeva were the leaders of Bhoja and Āhuka clans of Yādavas. Aśoka mentions Bhojas along with Rāṣṭrikas and respected their liberty and autonomy. In due course, the Bhojas had kept up their identity in Goa and existed as independent factors of the Maurya tradition.

A careful search for ancient mounds along the banks of Māndovi and Zauri, of island of Divar and other ancient places would throw a flood of light on the pre-and proto-historic periods of those places.—S.R.

204. Shastri, Ajay Mitra :—*The Śarabhapurīyas*.

PPB, V, No. 1, 1977, pp. 1-40.

See Under Sec. IV.

205. Thakur, Vijay Kumar :—*The Place of Kāca in Gupta Chronology*.

JNSI, XXXIX, Pts. 1-2, 1977 pp. 108-13.

The existence of Kāca is known from his *Chatradhvaja* coins, and *Garuḍadhvaja* coins. The early period of issues is not indicated in the occurrence of his coins in the Tanda hoard along with those of Candragupta and Samudragupta, and in the Ballia hoard along with SG's only. On the basis of these facts, Allan, Fleet, Smith and Ray Chaudhary suggested Kāca to be the less former original name of SG. But Altekar pointed out that on Gupta coins, the personal name of the king is below the arms, and Kāca's name occurs there on his coins. So he was different from SG. R.K. Mookerjee thought that SG had assumed the name Kāca after his extensive conquests. But Kācagupta does not occur on any inscription like Devarāja or Devagupta of CG-II.

Ray Chaudhary finds it unthinkable that the title '*Sarvarājocchettā*' (which occurs on Kāca's coins) could be applied to no other monarch than SG. But Prabhāvatiguptā ascribes the same title to her father CG-II. D.R. Bhandarkar identified Kāca with Rāmagupta, elder brother of CG-II, but the discovery of RG's coins proved it untenable. His identification with Ghaṭotkacagupta can not be taken seriously.

The Allahabad *Prasasti* of SG supplies a clue to this problem. SG was chosen by his father as his successor while other princes of equal

HISTORY

135

birth looked melancholy. Hence they revolted under the leadership of Kāca. The *Praśasti* indirectly refers to a war of SG for succession in Vs. 5 & 6. This is supported by '*Āryamañjuśrīmūlakalpa*' which gives synonyms of personal names.

It mentioned Bhasma as the brother of SG. Kāca also means 'alkaline ashes.' - S.R.

206. Turrel, V. Wylie :—*The First Mongol Conquest of Tibet Re-interpreted.*

HJAS, XXXVII, No. 1, 1977, pp. 103-35

Enigmatic and erroneous dated found in the Tibetan sources has resulted in a distorted picture of the Mongol subjugation of Tibet. The Tibetan sources are *post facto* religious accounts, consisting at times of little more than cryptic notations of discrete events linked by a pious causality provided by later 'Lama-historians'. However, extensive information is available on the Mongol conquest of other countries. The author spent the academic year 1973-74 in Rome reaching a study of the rise in Rome and fall of theocracy in Tibet. The reinterpretation of the first Mongol conquest of Tibet presented in this paper is based on the results of that research. The scope of this article is not to attempt a definitive study of that conquest, but rather to refocus the usual accounts into a clarified picture of chronological causality that led from a Mongol predilection for using ecclesiastics to administer subjugated territories to the implementation of a centralized form of hierocratic government in Tibet, a country that had been politically fragmented by local hegemony for centuries.—P.G.

207. Verma, O.P. :—*The Yādava Kalacuri Political Relations.*

PPB., V, No. 1, 1977, pp. 57-63.

See Under Sec. VIII.

VII—INDIA AND THE WORLD

208. Chatterjee, Bina :—*Al-Bīrūnī and Brahmagupta*.

IJHS, X, 1975, pp. 161-165.

Al-Bīrūnī came to India in the 11th century A.D. with a quest for knowledge for Indian science. It appears that he had studied the subject from translations of Sanskrit texts and other allied Arabic works before coming to India. In India, he studied the subject from the original Sanskrit texts with the help of Indian Paṇḍits, as he himself acknowledges. The most important of these texts are the *Brāhmasphuṭasiddhānta* (BSS) and the *Khaṇḍakhādyaka* (KK) of Brahmagupta of the seventh century A.D. both of which had already been translated into Arabic. He even attempted to translate BSS himself, but it is not known whether he completed the work. Both of the above mentioned works have been referred in the work of Al-Bīrūnī. In the present paper these references have been traced in the available editions of the texts.—A.D.W.

209. Gupta, P.L. :—*British Museum Roman Kuṣāṇa Medallion: Nature and Importance*.

JNSI, XXXVIII, Pt. 2, 1976, pp. 73-81.

See Under Sec. I

210. Lahiri, A.N. :—*The So-called Joint Coins of the Indo-Greeks*.

JNSI, XXXIX, Pts. 1-2, 1977, pp. 69-76.

See Under Sec. IV.

211. Nayar Balkrishna K. :—*Al-Bīrūnī and Authorities on Sanskrit Prosody*.

IJHS, X, 1975, pp. 153-158.

Al-Bīrūnī refers to a number of Sanskrit authorities on meters not all of whom have been properly identified. In chapter XIII of Al-Bīrūnī's *India* by E.C. Sachau, references have been made of several such scholars. The first who invented this art was Piṅgala. The other

INDIA AND THE WORLD 137

names mentioned are Brahmagupta, Calita, Gaisita, Mṛgalāñchana, Uliyanda, Hariudd.

In this paper an attempt has been made to identify these authorities after an examination of the available data on the authorities on the science of metric quoted by Al-Bīrūnī. The findings of the paper about the identification of these scholars is as under :

Name given by Al-Bīrūnī	As in Sanskrit Texts
Piṅgala	Piṅgala
Calita	Bharata
Gaisita	Saitava
Mṛgalāñchana	Duścavana Indu
U (Au) lyanda	(Kohala) Māṇḍavya
Hariudd	Halāyudha

Much more work remains to be done before the exact identities of the scholars quoted by Al-Bīrūnī are established.—A.D.W.

212. Nayar, Balkrishna Karunakar : — *Al-Bīrūnī and Science Communication in Sanskrit*.

IJHS, X, 1975, pp. 249-52.

Al-Bīrūnī, a fascinating Iranian scholar from Khwārizm came to India in the beginning of the eleventh century A.D. He wrote extensively on India. While touching the certain aspects of Sanskrit meters he made out the following points : (i) The science of *Chandas* dealing with metrical form of poetry was indispensable to *Hindus* since all their books were in verse, most of them in *ślokas*; (ii) the *Hindus* placed great emphasis on symmetry and had aversion to everything in which there was no order; (iii) the use of poetic form alone was not adequate for acceptability even of science books, there had to be poetic quality as well; (iv) the metrical form was intended to reduce corruption of the text by additions and omissions as well as to enable their being learnt by heart and (v) the liberal use of synonyms to facilitate metrical form rendered understanding difficult.—A.D.W.

213. Sahai, Sachchidanand : — *The Khvay Thuaraphi : An Unpublished Laotian version of the Rāmāyaṇa*.

VII, XV, No. 1, 1977, pp. 33-51.

Alongside Vālmīkian version of *Rāmāyaṇa* (VR) many non-Vālmīkian versions also travelled to South East Asia. The printed Laotian version *Phra Lak Phra laxu* is well known, but a single manuscript of

an independent shorter version *Khavay Thuaraphy* (KT) composed in the Yuan dialect prevalent in the Xieng Mai region and in northern Laos. The MS is confused and carelessly written and is unpublished. It is not dated.

The title is based on the the story of buffalo Thuaraphi corresponding to the demon buffalo Dundubhi in the *VR*. Tapparamensuan, king of Kāśī, had three sons Thattarattha (Daśaratha) to succeed his father, Virunlaha (Virūḥa) to rule over Laṅkā and Viruppakkha (Virupākṣa) to rule over Kururathanakhon. Nang sīdā (sītā), the daughter of Raphanasuan (Rāvaṇa) is the reincarnated Nang Sujātā, the chief queen of Indra. She is attached to Rama and Lakkhana. In order to avenging Raphanasuan, Indra contrives the abduction of Nang Sīdā, but her father succeeds in taking her to Laṅkā. Rāma meets Sukhip (Sugrīva). Then there are episodes of the buffalo Thuaraphi, the birth of Hualaman (Hanumān) who swallows the sun. Phari (Bāli) is killed by Rāma, Hualaman is in search of Nang Sīdā, Ongkhot's (Aṅgada's) mission to Laṅkā, construction of rafts over the ocean, banishment by Phik Phi (Vibhīṣaṇa) battle of the Laṅkā, etc.

The geographical setting the story is around Kāśī, situated in north part of Laos, and Laṅkā cannot be identified. Folklore elements have been introduced in the story to enhance the popular appeal of the narrative.—S.R

214. Sharan, Mahesh Kumar :—*Education in Ancient Cambodia*.

JOIB, XXVI, No. 4, 1977, pp. 420-26.

Scholars in Kambuja studied all the subjects taught in India, e.g., Vedas, Vedāṅgas, and Pāṇini's grammar. Sanskrit inscriptions of Kambuja portray a profound knowledge of grammar, rhetorics, metres, prosody, etc.

Progress of contemporary Cambodia in the field of education is attributed to its contacts with India.

Language : Sanskrit, Pāli and Prākṛit were adopted, but Sanskrit was given the highest position. The Kambuja people had a wide collection of Indian literature. Inscriptions in Prākṛit have not been found, but reference to Guṇāḍhya contained in the inscriptions proves the prevalence of Prākṛit studies also. The Brāhmaṇas used the Brāhmī script.

Teacher : Teachers from India were called for imparting education in special subjects. Very often Kambuja teachers and learned men also

INDIA AND THE WORLD 139

visited India for studies. Teachers were called *Ācāryas*, *Upādhyāyas*, and *Adhyāpakas*. *Upādhyāyas* taught the Veda, Vedāṅgas and grammar only.

Students : The students were called *antevāsin* or *śiṣya*. As is in India, the teachers commanded the position of a father and the students were considered equal to their sons.

Centres of Education : Generally temples were the centres of education. In Śiva *āśramas*, learned Śaiva teachers and disciples were housed. They got residence and food in these temples. *Āśramas*, too, were important centres of education. The educational institutions were secular in nature, without communal bias or caste considerations. Buddhist monasteries also played an important role in educational progress of the country.

Rulers : For the maintenance of the teachers and students who lived in the institutions grants were made by the kings and donations given by people of higher status. The kings encouraged poets and organised and assisted their patron educationists.

Subjects : Besides religion and philosophy, contemporary scholars literature also. Even polity was studied. Subjects like education, metre, grammar, *Nirukta*, astronomy, *Veda*, *Dharmaśāstras*, *Nyāya*, *Vaiśeṣika*, *Mīmāṃsā*, *Āyurveda*, *kāvya*, *Purāṇa*, etc. were also studied. - S.R.

215. Sharma, Arvind :—*Cultural Relations Between Ancient India and Mayan America*.

Bhm., III, No. 2, 1977, pp. 41-44.

The striking phonetic similarity of Mayan culture of Central and South America with Maya in Sanskrit literature provides a starting point of the investigation.

I. The zenith of Mayan civilization was reached at a time when India had also attained an unparalleled cultural peak during the Gupta period, and Indian cultural intercourse with SE, Central and East Asia was exceptionally close. If Mayan America had contact with Indianised SE Asia, the simultaneous cultural advance should not be surprising.

In Sanskrit literature, Maya is called a demon and his skill in architecture is emphasised. He is said to have built a splendid hall for the Pāṇḍavas, and three cities for the demons. There could be two reasons for calling him a demon, one because of his possible association with Buddhism. The similarities of design between the arts of Amarāvati and Mayan are noticeable. Secondly, America, being situated at the

bottom on the Indo-centric view of globe, was associated with Pātāla, the land of demons in Hindu mythology.

II. Among several fields of culture, Mayan culture is especially distinguished by its architectural skill and exceptional advances in astronomy. It is to be noted that in the *Mahābhārata*, Maya is not only an architect, but also the author of *Sūrya-siddhānta*, of which the date and place are uncertain.

Another remarkable circumstance is that in addition to the general division of the year, the Mayas were using a long count, connecting their dates with a zero point of their own, and 'position numbers' for each day of the month. This zero date represented some unknown mythical event, or perhaps the day of creation in 3761 of the Jewish calendar. The experts generally place this on or about 12 August, 3113 B.C. Students of ancient Indian lore cannot fail to be struck by the closeness of this zero date to the traditional date of the commencement of Kaliyuga, 12/18 February, 3102 B.C.

It is thus hard to avoid the conclusion that there was at least some awareness of the existence of Mayan America in Ancient India. The coincidences are too varied and numerous to be accidental.—S.R.

216. Sok, Khin P. :—*Les Chroniques Royales et Inscription Modern Añkor* (Royal chronicles and modern inscription of Añkor No. 39). (in French).

BEFEO, LXIV, 1977, pp. 225-42

See Under Sec. IV

217. Swadesh, Morris :—*The Problem of Consonantal Doublets in Indo-European*.

Word, XXVI, No. 1, 1970, pp. 1-16

The author discusses about the principles of alteration of laryngeal consonants in the old Indo-European language. In this paper he makes an arduous effort to reach a conclusion by citing and examining numerous sets of words from several branches of Indo-European stock which either denote same meaning or indicate an intimate connection of their meanings. In spite of this hard labour, the author himself admits that the conclusions arrived at here are not final.—A.C.D.

218. Verma, Siddhesvara :—*A glimpse of Indo-Plural in Vedic Varunaiḥ*. VIJ, XV, No. 1, 1977, pp. 28-30

See Under Sec. XV

VIII-LAW POLITY AND ADMINISTRATION

219. Bhandari, V.S.:—*Rājasūya and Janarājya*.

JASB, XLIX—LI, 1974-76, pp-30-34.

Rājasūya a part of coronation ceremony, is intended exclusively for kings. It was full of interesting magic rites. Announcement of the consecrated king is to be made to all human beings. After these rites the sacrificer of *Rājasūya* addresses to Brāhmaṇ priest. The priest, in reply, makes a significant remark that his strength lies in the people. The Adhvaryu recites the *mantras* in this connection. The particular *mantra* of *Vājasaneyī Saṁhitā* have the word *janarājya*, which is interpreted as 'Lordship' or 'national rule'. But according to present author the words stood for 'peoples rule' or 'Government by the people and for the people'. By this interpretation he concludes that during Vedic time a king was not hereditary one and *janarājya* was a democratic form of Government under a constitutional monarchy.—B.K.

220. Nigam, R.C. :—*Trial and Punishment of Animals and Inanimate Objects in Ancient Western and Indian Jurisprudence*.

AAIHSR, V, 1977, pp. 110-15.

Western jurisprudence, in its earlier stages, was largely dominated by the idea of retribution or vengeance. It was, therefore, quite natural if an animal was punished, the feeling of vengeance was thereby satisfied. Such animal trials and punishments became a feature of the earlier society before the right of punishment was taken away from the individual by the State.

If an ox gored a man or a woman to death, then he shall surely be stoned and his flesh not eaten, but the owner shall be quiet. Similarly, in the Middle Ages in Europe, the laws were administered with the ceremonials of a modern law court. The animal was seized and imprisoned. A counsel appointed to plead for the culprit (bull). Another counsel for the prosecution, witnesses were bound over, the case was heard by the judge and sentence to hang or burn the animal was given for deliberate and wilful murder. In the same way, a dog was hanged, and a sow its head mutilated and then hanged for lacerating and killing a child, and a pig was burnt near Paris for having devoured a child. An appeal on behalf of the delinquent animal was not uncommon. We find that even the owner was punished.

No rational explanation has ever been advanced for these animal trials. Mediaeval jurist believed the animal to be possessed of the devil, or the devil himself masquerading as the animal. Often the trials were sadistic spectacles when entertainment was brutal and scarce.

Ancient Indian jurisprudence did not prescribe the trial and punishment of animals and inanimate objects. In England as late as 1846 A.D., a cartwheel, a tree or a beast was forfeited to the state for killing a man, under the rule 'Deodand

Indian jurists were fully conversant with the principles of *mens rea* (guilty mind) which is an essential element of a crime. This subjective element presupposes that the offender should be a human being.—S.R.

221. Sharma, J.K. :—*Redressive Theory of Punishment*.

IPQP, V, No. 4, 1976, pp. 611-18.

Punishment is the operational mechanics of a legal system which aims at maintaining the solidarity of society. It governs all created beings and keeps the world in order.

There are different systems of societies authoritarian, democratic, theocratic, etc. As such, what is sacred is the individual and the system in which his life and purpose seek fulfilment.

Crime and Justice : Justice is far removed from its norms. It may be consistent or rational, but life is not merely rational. The damage done to the aggrieved is not at all repaired by punishing the criminal. Justice should not carry out only the spirit of revenge. It should be positive in approach and consequences. Why should law-abiding citizens stand the cost of jail? Criminal should be made to work extra to repair the wrong done by him and meet the cost of his stay in jail.

Jails : Jails neither reform the criminals nor repair the damage done to the offended. Isolation in jails hardens the tough guys who sport with the life, property and peace of others. Jails produce inferiority complex in the criminal. It makes him difficult to live in society.

Aggrieved and the Offender : Law should bring the aggrieved and the offender together, and by way of punishment, the offender should be made to serve the interest of the aggrieved.

Work : Social justice must involve the criminal in work. Redemption can be complete only if the individual is reclaimed in the social order without any indignity. Work reforms the criminal and repairs the damage done to the aggrieved.—S.R.

222. Shastri, Ajay Mitra :—*Temple Administration in Chhatisgarh, under the Śarabhapurīyas and Pāṇḍuvamśins.*

PPB, V, No. 2, 1977, pp. 63-69.

The Śarabhapurīyas and Pāṇḍuvamśins ruled over Chhatisgarh region of Madhya Pradesh from the beginning of the 6th to about the close of the 8th century. Hindu and Buddhist temples and monasteries were built by the kings and private individuals.

The information about their administration is obtained only from their inscriptions like the Sīrpur Lakṣmaṇa temple inscription, Lodhia plates of Śivagupta, Baloda plates of Tivaradeva, Ratanpur inscription of Nannarāja, Senkapat inscription, Rawan plates of Śarabhapurīya Narendra, etc.

Sattra or free feeding house was invariably attached to the large temples. Worship consisted of *buli*, *caru*, *naivedya*, *dhūpa*, *dīpa*, offerings of flowers and garlands, and sometimes dance (*nṛtta*) and instrumental music (*vāditra*). In Senkapat inscription, provision for the performance of regular sacrifices of full moon days of Āṣāḍha, Kārttika and Māgha, ceremony of initiation to Śaiva faith and exposition of Śaiva doctrine is also made.

Finance to temples, etc., was provided by land and village grants by kings and feudal chiefs as well as by some private persons. Fixed deposits were made to the guilds or local bodies (*adhiṣṭhānas*) from the interests of which the costs of maintenance, repairs and all other expenses were to be met.

The administration and maintenance of the temple and its property was entrusted either to the local bodies or sometimes to individual ascetics and their disciples of virtuous character.

The temple management enjoyed considerable autonomy and was practically free from governmental interference. The donor was concerned with making grants and financial provision only. If so desired, he could make some stipulations while making the grant,--S.R.

223. Vajpeyi, R. :—*Bṛhaspati on State Patronage to Freebooters.*

JASB, XLIX—LI, 1974-76, pp. 212-17.

Two unique verses of Bṛhaspati, the jurist of 4th century A.D., have been preserved by the early medieval writers. These verses

suggest the acceptance of the definite role of freebooters in the contemporary interstate politics. It also indicates that Bṛhaspati had recommended that state could not only grant them protection and patronage but could also claim its one-sixth of the booty carried away by freebooters from another state. The analysis of the verses projects a disheartening picture of the peace time interstate relations of the pre-Gupta states of north-eastern India. Multiplicity of the state seems to have offered favourable opportunity to the more energetic Guptas to carve out their kingdom and also to pursue imperialistic policy. But by the closing year of the reign of Samudragupta, Bṛhaspati's *maṇḍala* had lost its relevance in the contemporary politics. B.K.

224. Verma, O.P. :—*The Yādava-Kalachuri Political Relations.*

PPB, V, No. 1, 1977, pp. 57-63.

By the end of the 12th cent. A.D., the Kalachuri dynasty of Dakṣiṇa Kośala was on the decline. The Yādavas of Devagiri, having ousted the later Chālukyas from the Seunadeśa, became the rulers of the entire Deccan. They were feudatories, first of the Rāṣṭrakūṭas and later of the Western Chālukyas, but afterwards they emerged as a formidable power of the Deccan in the 12th and 13th centuries.

Siṅghaṇa or Siṁhaṇa was the first Yādava king to conquer Kalachuri territory by defeating, according to the *Vratākhaṇḍa* of Hemādri, Jājjala, the ruler of Chhattīsgarh. But Mirashi has pointed out that Jājjala was dead in 1170 A.D. long before Siṅghaṇa (1210-1246 A.D.). In fact, it was Kalachuri king Vijayasimha, son of Jayasimha of Tripurī who lost the Northern portion of Bundelkhaṇḍa to the Yādavas, and Western portion of Sāgara and Damoh districts to the Candellas. Mirashi identifies the Kalachuri Jājjala, defeated by Siṅghaṇa, as a successor of Pratāpamalla (1200-1225 A.D.) of Ratanpur.

The next Yādava Kṛṣṇa attacked Chhattīsgarh and defeated the Dakṣiṇa Kośala king who may have been the successor of Pratāpamalla of whose successors there is no record. Kośala kings were defeated by Gaṅga king Anaṅgabhīma III and kings of other dynasties also.

The next Yādava Rāmachandra defeated the mighty lord of the extensive Dāhala country, possibly one of the pussilanimous successors of Pratāpamalla, subjugated the ruler of Bhāṇḍāgāra (*mod.* Bhaṇḍārā), dethroned the king of Vajrākara (Vol. Vairagarh in Chanda Dist.) and conquered the prince of cowherds. Vāhara's reign was marked by skirmishes with the Muslims. He had shifted his capital from Ratanpur

to Kosaṅga (*mod.* Kosgain) owing possibly to the forays of the Muslims.

It was Alā-ud dīn Khilajī who defeated Rāmachandra and demanded a staggering and ignominious indemnity from him. After that, the frequent Yādava incursion in Dakṣiṇa Kośala ceased.—S.R.

IX—LINGUISTICS AND GRAMMAR

225. Chaturvedi, Mithilesh:—*Yugapad adhikaraṇa-vacanatā In Dvandva-A Critical Appraisal by Bhartṛhari.*

VII, XIV, I, 1976, pp. 82-92.

Kātyāyana propounded the theory of *yugapad-adhikaraṇa-vacanatā* (YUG) while discussing Pāṇ. 2.2.29. It involves simultaneous expression of items by each constituent in *Dvandva* compound. Patañjali rejects it in *Mahābhāṣya* (MB) but Bhartṛhari (BH) introduces a further discussion. The basic tendency behind both the *samāhāra* and *itaretara dvandvas* is a desire to express things simultaneously. According to BH, YUG is applied to *itaretara* type in which the constituent members are prominent and are separately cognised in the group. Here the group is reflected within each constituent. Each member stands for the whole group. This is termed as YUG, e.g., in *plakṣanyagrodhau plakṣa* itself denotes the sense of *nyagrodha* alongwith its own. The other member is used to make this sense more explicit.

A word can express the meaning of a group is explained by BH through the analogy of cooking which, like the universal, is revealed through each individual action of lighting the fire and putting the vessel on it. Patañjali rejects YUG for its being difficult to follow and prone. Viśveśvara Sūri, too does not accept it.

The psychological basis behind the YUG is that each constituent is employed in a *dvandva* with an intention of expressing the group. BH has shown that YUG principle stands on a firm basis and has been accepted for practical purpose. Vinaya Vijayas Gaṇi, Bhoja, Siradeva and Haradatta have supported YUG, but Bhaṭṭoji, Viśveśvara Sūri and Nāgeśa have rejected it.—S.R.

226. Jha, Sakleshwar :—*The Position of Accent in Sanskrit Language.*

JGJKSV, XXXI, Pts. 1-4, 1975, pp. 265-88.

All the accents, *udātta*, *udāttatara*, *anudātta*, *anudāttatara*, (or *sannatara*), *svarita*, *svaritīya-udātta* and *ekaśruti* are not equally independent in standing in any place at their own accord. *Udātta*, the principal accent, alone may occur and maintain its position in all situations. *Anudātta* also is independent to some extent. Both the *svarita* and *ekaśruti* are sometimes independent and sometimes reverse.

LINGUISTICS & GRAMMAR 147

The position of *sannatara* is firm and fixed that it can always immediately be before *udātta* or *svarita*. The position of *anudātta* is confined in a particular word (Cf. Pāṇ. 1.2.35). Likewise, the position of *svaritīya-udātta* is unalterable that it forms the initial constituent part of any *svarita*. There is possibility of occurrence of all accents with respect to a particular word save and except *ekaśruti*.

Then follows the illustration of the positions of the different accents by citing examples to show that *udātta* may reside in any part of the word. There are some cases in which more than one *udātta* occur simultaneously. Numerous *udāttas* may occur in immediate succession. The position of *udāttatara* is usually determined to the effect that it will always be after the *pluta-udātta* with no other accent following it.

Anudātta is a weak accent and undergoes changes when it is in close vicinity of another powerful accent. The *sannatara* or *anudāttatara* can occur and reside in ten situations. As to *svarita*, there is a distinct type of it as powerful as an *udātta* and maintain its position even in close contact of any accent. The other kind of *svarita* comes into being only by dint of the influence of preceding (or succeeding) *udātta*. The *svaritīya-udātta* always precedes the *anudātta* or *ekaśruti*-portion of *svarita* itself. *Ekaśruti* accent sometimes falls independently on the entire *mantra* employed during the sacrifice. But if the vocative noun occurs at the end of a sentence, the whole sentence is followed by *udātta* on the last syllable of the noun.—S.R.

227. Jha, V.N. :—*The Negative Particle a/an in the Ṛgveda-Padapāṭha*.

AO, XLII, No. 1, 1974, pp. 37-38.

The question has been raised here that if the Padakāra analyses a *pada* by inserting an *avagraha* for the sake of showing two independent components separately in a compound, then, why the *a* or *an*, the remnant of *nañ* compound, has been left unanalysed in the *Ṛgveda pada* text. In conclusion, the author sums up following principles :

(i) Though the Padapāṭhakāra knows the grammatic value of this *nañ* compound yet he does not analyse it because of its altogether transformation as is evident in the case of *añc*.

(ii) In case, this stem (*nañ*) is compounded with a word already having a prefix with it, the *pada* is analysed by putting an *avagraha* between prefix and the noun.

(iii) Some *padas* of this type (in the sequence of privative-prefix-noun) have also been left unanalysed.

(iv) A *pada* is never analysed if it consists of a noun prefixed with *ā* and later compounded with a negative *an*.—A.C.D.

228. Mishra, Madhusudan :—*The Etymology of Parjānya* 'Rain Cloud.'

VII, XIV, Pt. I, 1976, pp. 5-6.

On the face of it *parjān-ya* may be assumed to be derived from **parj-ān* which presupposes **prj/parj*. Benfey connected it with *sphūrj* 'to thunder,' Roth analysed it as **parj-janya*, but they were embarrassed by phonetic difficulty.

Tracing the root *sphūrj* back to its original form, we may find it to be a hyper-Sanskritised form of the Prākṛita root (P) *phujj* < **spūrja* < **sprj* which is only **prj* with *an* S-extension at the beginning, and we may assume that **prj* means 'to rain, pour down', as supported by the epithets of *prajanya*.

As **prj(g)* is nothing more (or less) than the extended form of *pr* which explains the word *pūra* 'flood, stream', we may easily conclude that *prj* definitely means 'to rain, pour down.'—S.R.

229. Moghe, S.G. :—*A Note on the Word Kākinī, in the Kauṭilyan Arthaśāstra* 111.29.8.

BSSS, V, Nos. 3-4, 1975-76, pp. 1-5.

1. From the discussion given in the article, it follows that the word *kākinī* employed in Kauṭilya's *Arthaśāstra*, and by Bṛhaspati (as quoted by Lakṣmīdhara). by Kullūkabhaṭṭa in his *Śabda sāgara*, by Kevalānanda Sarasvatī in *Mīmāṃsā-koṣa*, and by Mitramiśra on *Yājñavalkya-smṛti* are synonymous, since the table of measurements laid down for coins completely agrees to its weight.

2. *Kākinī* appears to have been used as a coin (copper coin in Pusalkar's *Bhāsa*), or as $\frac{1}{4}$ of a *suvarṇa paṇa* (grammarians), or as a silver *paṇa* (*Arthaśāstra*), given in *dakṣiṇā* in *Śrāddha* ceremony, for use in ordeals, for payment of salary, or purchase of goods and for paying financial punishment (i.e., fine) for cheating and gambling.

As meaning 'a cowrie', it was used for gambling.—S.R.

230. Shastri, A.D. :—*Maheśvara-Sūtras*.

BCGV, LI, 1976-77, pp. 34-38.

Before Pāṇini, there were two different arrangements of Sanskrit alphabet. The alphabet beginning with vowels, including their longer

LINGUISTICS & GRAMMAR 149

forms, followed by the groups of stops, semivowels and sibilant was more scientific and followed a definite order. The other arrangement followed the *sūtra* style and did not earn for my definite order.

Pāṇini has made use of both of them and the *Maheśvara-sūtras* were very helpful to him. Possibly the technique of forming *pratyahāras* was known to Pāṇini's predecessors and Pāṇini edited and revised the *Maheśvara-sūtras* with suitable changes therein, while retaining their basic structure.—K.D.S.

231. Swadesh, Morris :—*The Problem of Consonantal Doublets in Indo-European*.

Word, XXVI, No. 1, 1970, pp. 1-16.

See Under Sec. VII.

232. Yajan :—*Brevity and Order in Pāṇini*.

BSSS, V, Nos. 3-4, 1975-76, pp. 13-22.

Pāṇini has methodically classified all his *sūtras* which can be divided into 6 categories : 1. Definitions, 2. Rules of Interpretation, 3. Injunctions, 4. Restrictive Rules, 5. Rules indicating Extended Application, and 6. Governing Rules.

(a) *Anuvṛtti* is taking the necessary words of the *adhikāra-sūtra* in the following *sūtras*, (b) *Apakarṣa* or the anticipation of a word of a later *sūtra* in a former *sūtra*, and (c) *maṇḍūkā-pluṭi* or inserting the words of a former *sūtra* into a *sūtra* by skipping over the intervening *sūtra*, are three more devices for brevity.

Besides these, vowel, consonant and *visarga saṁdhis* also show brevity and order in the *sūtras*, according to the position of the lips in uttering the simple vowels, consonants, etc.

The theory of declension, has *Prātipadika*, case-terminations (*sup*), numbers and genders for the same purpose. For cases, the word *kāraka* 'doer' is used because it causes an action. In conversation, Pāṇini recognises the sequential occurrence may affect this synthetic structure.

Pāṇini recognises the compounds of syntactically related words in the order *Avyayībhāva*, *Tatpuruṣa*, *Bahuvrīhi*, and *Dvandva*. About 12 *kṛt-pratyayas* to be added to the roots numbering about 500, and are broadly arranged in *Aṣṭādhyāyī*. The *Taddhita-pratyayas* are to be added to *Prātipadikas* in various senses. Thus the grammar of Pāṇini reveals his extraordinary scheme of achieving brevity and order of expression.—S.R.

X—LITERATURE AND RHETORICS

233. Avasthi, Brahmamitra :—*Kāvya-prayojanāni Ālaṅkārikāṇāṁ Sampradāyaśca* (Purpose of Poetry and the Schools of Rhetoricians). (in Sanskrit).

JGKSV, XXXI, Pts. 1-4, 1975, pp. 25-32.

The writer presents here a scholarly study on the matter that the difference of the rhetorical schools merely depends on the difference of the intention of the poets who compose their literary pieces simply to serve different purposes which have already been mentioned in some rhetorical works. According to the writer the literary compositions, as such, are roughly of four types : (i) literary (ii) advisory (iii) devotional and (iv) sentimental.—A.C.D.

234. Ayyar, Subrahmanya :—*Darśana-sāhiyayohi Pārasparikaḥ Sambandhaḥ* (Mutual Relationship between Philosophy and literature) (in Sanskrit).

Ajasrā, I. No. 1, 1977, pp. 7-12.

The word *Sāhitya* is used in two senses : one in the sense of *kāvya*, which is defined as *śabdārthau sahitaḥ kāvyam*, by Vāmana. It means that words and their sense should be harmoniously blended together; neither of them exceeding or falling short of the other. Bhojarāja has described this relationship to be of 12 kinds, of which 8 are common to *kāvya* and *śāstra*; only four are exclusively pertain to *kāvya*, viz., absence of faults (*doṣa*), presence of excellence (*guṇa*), employment of figure of speech (*alaṅkāra*) and the capacity to afford aesthetic pleasure (*rasa*), e.g., in *Sāhitya-saṅgīta-kalā-vihīnaḥ*, *Sākṣāt paśuḥ puccha-viṣāṇa-hīnaḥ*. In this sense *Sāhitya* is used from the 'lakṣaṇa' (definition) point of view.

In the second sense it denotes *śāstra* (a scientific treatise), from the *lakṣya* (object) point of view. It is the designation of rhetoric composition (*alaṅkāra-śāstra*), e.g., in the title *Sāhitya-darpaṇa*, etc.

The word *Darśana* denotes a treatise on spiritual knowledge, both from the point of view of *Āstikas* (believers in God) and *Nāstikas* (atheists). In a philosophical treatise, questions like the existence of God, soul and related spiritual topics are discussed.

Though *Sāhitya* is different from *Darśana*, there does exist a relationship between them. Rājaśekhara has included *Pramāṇasāstra*, i.e., *Darśana* among the sources (*yonis*) of *kāvya*. A poet can choose his subject from any system of philosophy. In fact, the entire drama called *Prabodhacandrodaya* illustrates the Vedānta philosophy. This relationship is from the point of view of *lakṣya*.

The relationship of *Darśana* with *Sāhitya* as rhetorics is equally evident. For, in all the rhetorical treatises, the *pūrva pakṣin* (objector) is a *Dārśanika* (philosopher). Besides, *Dhvanyāloka*, Ānandavardhana also wrote a philosophical work *Tattvāloka* which unfortunately is lost. Abhinavagupta wrote on *Pratyabhijñā-darśana*.—S.R.

235. Bai, E.R. Rama :—*Some Rare Usages in the the Keralābharāṇa-Campū of Rāmacandramakhin.*

AORM, XXVII, Pts. 1-2, 1977, pp. 1-2.

In the *Keralābharāṇa* of Rāmacandramakhin, we have some rare uses reflecting the influence of local language, e.g.,

1. *Dāha*, which means 'burning' from root \sqrt{dah} , is used in the sense of 'thirst' in *Gāḍho jvaraḥ prabala-eva tathāmbu-dāhaḥ*.
2. *Sattrā*, which originally means 'a great Soma-sacrifice', is used in the sense of choultry in *Sanḡaḥ Kerala-kāminīṣu satataṁ bhuktiś ca sattrālaye*.'

In Dravidian languages *sattrā* chiefly means 'a halting place,' or 'a Brāhmaṇa choultry.'

3. *Hallohala* is used in the first verse of *Keralābharāṇa*, in the sense of 'inarticulate sound.' In colloquial Telugu, *allakallola* means 'commotion, confusion.' But in literary works, the word occurs as *hallakallola*. It is also used in the sense of *pravāha*.
4. *Dhumapatra* meaning 'tobacco' is the translation of the term *pukai ilai*.—S.R.

236. Bandyopadhyay, Pratap :—*A Neglected Commentary on Vāmana's Kāvya-lāṅkāra-sūtra-vṛtti.*

JGJKSV, XXXII, Pts. 1-4, 1976, pp. 375-90.

Kāvya-lāṅkāra-sūtra-vṛtti of Vāmana (c. 800 A.D.) is one of the most important works on Indian poetics. Besides Tripurahara Bhupāla's

commentary two more commentaries on Vāmana's work are available. One of them is Subuddhimiśra's *Sāhitya-sarvasva*, which name occurs only once in the colophon.

Subuddhimiśra as a commentator of K.P. is referred to by other commentators of Mammaṭa such as Narasiṃha Ṭhākura, and Vaidyanātha says that he is also cited by Rājānaka Ratnakaṇṭha who lived in the 3rd quarter of the 17th century. This gives the lower limit of Maheśvara's date. For the upper limit of his date Tippabhūpāla's *Kāmadhenu* is of help. Though Maheśvara does not mention Tippabhūpāla and *Kāmadhenu* by name, he refers to many such interpretations of Vāmana's text with the expression *ityeke* which are found in *Kāmadhenu*. In some cases, the view criticised is clearly that of Tippabhūpāla (15th-16th cents.). Thus Maheśvara may be placed around the middle of 17th century. Reference to Miśra in Paramānanda's *Vistārikā* cannot be to Subuddhimiśra, is that would make earlier than the 16th cent.

F. Hall confused Maheśvara (also called Śrīvatsalocana) the author of *Subodhinī* with Maheśvara Subuddhimiśra, author of *Tattva-parīkṣā*. But they are two different works and authors. Peterson was also of the same view. Prof. Śivaprasād Bhattacharya thinks Subuddhimiśra as one of the commentators of Bengal. Two MSS of *Sāh. Sar.* and one of *Tat. Par.* are in Bengali characters. So he appears to belong to the eastern part of India. That is why he is a strong advocate against the exclusive claim of Vaidarbhī as possessing all the *Guṇas*. It suggests his preference for Gauḍīya style.

Maheśvara has given new and enlightening interpretations of Vāmana. He has defended Vāmana's distinction between *guṇas* and *alaṅkāras* against the charges of Mammaṭa. Maheśvara has independent and original approach on questions of poetics in general and Vāmana in particular.

From the above, it is clear that his commentary *Sāhityasarvasva* is important in many respects. — S.R.

237. Bandyopadhyay, Pratap :—*Philosophy of Moral Order in Sanskrit Literature.*

VII, XIV, Pt. 1, 1976, pp. 57-66.

The basic philosophy of natural order is revealed again and again in the Greek tragedies. The Greek concepts of *Aretē*, *Aidos*, *Dike*, *Sophrosyne* and *Hybris* were shared by the Sanskrit writers as well. *Aretē* is often translated as honour. *Aidos* is the sense of duty and *dike* is roughly

rendered as justice. By doing one's duty in conformity with the laws (*nomos*) of gods is known as *sophrosynê* or balance. Doing otherwise is an act of *hybris*. The ancient Greek writers have shown, in their respective manner, how man should act in relation to his surroundings. The plots of the two great Epics, the *Rāmāyaṇa* and *Mahābhārata* illustrate, the law of justice, *dike* or *nīti*. Rāvaṇa transgressed the limit of propriety and showed *hybris* or *anaucitya* in abducting Sītā. The king Dilīpa in the *Raghuvamśa* showed the indifference to the divine cow Surabhi in his hurry to meet the queen after her periodical bath. He in this way deviated from what the Greeks would call the ideal of *aidos* and what our *sāstrakāras* called Dharma. Further his act of *sophrosynê* had to be proved through his encounter with the lion in the second canto of the poem. The above story is compared with the statement of Aeschylus in the *Agamemnon* (lines 174-78) or that of Sophocles in the *Antigone* (Vol. II, lines 1347-52). The story of *Kumārasambhava* is said to be based on the concept of *hybris* and *dike* relating to the demon Tāraka who tried to overpower the three most suitable punishment for *Yakṣa* who deviated from the ideal of *aidos*. The punishment to Śakuntalā matches well with the offence as in the *Meghadūta*. Finally, it is concluded that culture of one country may vary from that of another but when we speak of world culture, we think of mankind as a whole.—P.G.

238. Barlingay, S.S. :—*The Vāmana's Philosophy of Poetry*.

IPQP, IV, No. 3, 1977, pp. 265-74.

The peculiar significance of certain words like *Guṇa*, *Rīti* and *Alaṅkāra* which appear in the writings of Vāmana is brought out in this paper and thereby the learned author has tried to show that Vāmana's philosophy of poetry is very different from what tradition ascribes to him. In the beginning, a contrast of the views of Vāmana with those of his predecessors like Bhāmaha has been shown. Vāmana is very much aware of this fact that the beauty-factor in poetry depends on word-factors. He defines *Guṇas* as the causes of poetic beauty, and not as the cause of poetry. The tenet in Vāmana's philosophy is that the poetic beauty has two causes: (1) The poetry itself and (2) the poetic *Guṇas*. For Vāmana, a poetic whole is real entity, the parts of which it is made are also entities. The qualities of sound and meaning exist only in these parts. Beauty can be felt but it cannot be perceived. The existence of the qualities can be inferred from the fact that they are felt. *Guṇa* and *Rīti* (and *Alaṅkāra*) are, for Vāmana, the only causes which progressively lead to poetic beauty. Therefore, to duble Vāmana as a fanatic advocate of *Rīti*, *Alaṅkāra*, *Rasa* or *Guṇa* is to do a great injustice to this great philosophy of poetry.—P.G.

239. Betai, Kameshchandra S. :—*Śānta Rasa in the Mahābhārata*.

BMQ, III, No. 3, 1977, pp.45-58.

Ānandavardhana in his *Dhvanyāloka* states *Dhvani* to be the soul of *Kāvya* which, he says, is of endless types. He very often uses *Dhvani*, *Rasa* and *Rasadhvani* as synonyms.

The principal status of *Karuṇa Rasa* is very clear to him, with special reference to principal *Rasa* in the *Mahābhārata* (*Mbh*), Ānanda's discussion is very scholarly, interesting and subtle, almost philosophical. He says that Vyāsa has composed *Mbh* that ends in the pathetic end of the Yādavas and Pāṇḍavas and leads to *Vaimanasya*. To him, the purport of Vyāsa seems to be *Vairāgya*, thereby suggesting the *Puruṣārtha*, *Mokṣa* and *Rasa*, *Śānta* to be principally described. Ānandavardhana stresses that in *Mbh*, from beginning to end, *Mokṣa* as *Puruṣārtha*, and *Śānta Rasa* are evolved as *Dhvani*. Very indirectly, he places these two in different small and big stories and so many characters.

To the question that the *Anukramaṇīs* of *Mbh Mokṣa* and *Śānta Rasa* are not mentioned, Ānanda replies that they are revealed by way of suggestion by such sentences as "Vāsudeva, God eternal is glorified here." It reveals by way of *Dhvani* that man should with all his *Bhāvas* be engrossed in *Bhagavān* and, after realizing the futility of worldly life and, thereby attaining non-attachment, be engrossed in *Mokṣa* and also *Śānta Rasa* by resorting to His *Bhakti*. Again, in the *Harivaṃśa*, Vyāsa himself reveals that this is the purpose of his composition. In *Mbh*, the descriptions of gods, sages, *tīrthas*, self-control, *tapas*, etc., ultimately support the basic *Mokṣa* and *Śānta Rasa*. *Gītā*, too, has the same central theme.

In this manner, Ānanda, in one of the best sections of his work, decisively proves that *Mokṣa-Puruṣārtha* and *Śānta-Rasa* are revealed by way of *Dhvani* or *Vyañjanā* in the *Mbh*.—S.R.

240. Bharilla, Vijñāna :—*Śānta-bhakti-paraka Śṛṅgāra Kāvya—Meghadūta* (Love Poetry intermingled with Calm Devotion in *Meghadūta*). (in Hindi).

AAIHSR, VI, 1977, pp. 221-27.

Devotion and love are permanent sentiments. The one distinctive trait of Kālidāsa's works is that no aspect of human feelings and emotions is left untouched in them.

In *Ku. Sam.*, the poet has developed beauty and love along with

his sentiment of devotion to his favourite god. This has made his work *per excellence* in aesthetic charm.

Meghadūta is considered to be a purely love poetry, but he has knit his devotion to his *iṣṭa deva* like gems set in a gold necklace. The Yakṣa is made to take refuge in hermitages on Rāmagiri having lakes sanctified by the ablutions of Sītā. The Cloud is asked to salute the mountain marked with foot-prints of Raghupati (*P.M.*, 12). Yakṣa's wife would listen to the message conveyed by the Cloud as eagerly Sītā heard Rāma's from Hanuman (*U.M.* 42). These verses show Kālidāsa's devotion to Rāma and Jānakī.

The cloud is directed towards Mahākāla where heavenly Gaṅgā has captured the matted hair of Śiva, smiling at the jealous look of Pārvatī (*P.M.*, 54). The Cloud took a tortuous course to reach there and spread its lousy shadow to create the semblance of evening and thus win the favour of Śiva by creating an extra occasion for his evening worship (*P.M.*, 48). It has to bathe Skanda with a shower of nebule flowers wet with waters of heavenly Gaṅgā and make his peacock dance (*P.M.*, 47-48). The Cloud is cautioned to approach the mountain marked with the foot-prints of Śiva in an humble attitude of devotion (*P.M.*, 59). The snow-clad Kailāśa would appear to it like the accumulated loud laughter of (Śiva *P.M.*, 62). The Cloud is advised not to disturb Śiva in his stroll with Pārvatī and approach them in measured steps and curbing its desire to thunder (*P.M.*, 64).

To Viṣṇu, Kālidāsa has paid his veiled homage in comparing the Cloud with rainbow with Viṣṇu in the form of Cowherd Kṛṣṇa wearing peacock feathers (*P.M.*, 15), and having the swarthy complexion of Kṛṣṇa (*P.M.*, 50).

All these verses are pregnant with Kālidās's devotion to these gods.—S.R.

241. Bhattacharya, K. : —*Le Siddhānta lakṣaṇaprakaraṇa du Tattvacintāmaṇi de Gaṅgeśa, avec la Dīdhiti de Raghunātha Śiromaṇi et la Ṭikā de Jagadīśa Tarkālaṅkāra. (Siddhānta lakṣaṇaprakaraṇa of Tattvacintāmaṇi by Gangeśa Dīdhiti of Raghunāth Śiromaṇi and Jagadīśa Tarkālaṅkāra's Ṭikā). (in French).*

JA, CCLXV, Nos. 1-2, 1977, pp. 97-140.

Translation and commentary on the text cited above appear to be comparative study of some important problems like "*vahnimān dhūmāt*" "*daṇḍimān daṇḍisaṃyogāt*" etc.

Relevant texts and their French translations are provided in the article.—N.D.G.

242. Bhayani, H.C. :—*The Apabhramśa Passages from Bhoja's Śṛṅgāraprakāśā I-VIII.*

JOIB, XXV, Nos. 3-4, 1976, pp. 354-63.

The *apabhramśa* passage cited in Bhoja's *Śṛṅgāraprakāśa* (SP) are found in a very corrupt form in the available MSS of that work. The original sources of those passages are not known and majority of them are known for the first time.

The present effort of the writer is confined to restoring the 22 *apabhramśa* citations, each made of single verse, occurring in the first eight chapter of SP, keeping in view the metre and sense of the passage. The metre of all the passages except 1,2,5,6,7,9 and 11 can be identified as *Dohā*. It is an *Āntarasama Catuṣpadi*, with 13 (i.e., 6+4+^{vv}) and 11 (i.e., 6+4+^v) *mātrās* in its odd and even *pādas* respectively.—S.R.

243. Bhūriyā, Kusum :—*Kālidāsa-Rūpakeṣu Nāndī Ślokāḥ (The Nāndī Verses in the Dramas of Kālidāsa). (in Sanskrit).*

Sag., XV, No. 4, 1977, pp. 129-31.

1. Bharata has prescribed *Nāndī* to be included in the prelude (*pūrva-raṅga*) of a drama. It consists of either pronouncement of blessing in which praise is lavished on gods, Brāhmaṇas, kings, etc.

In the three dramas, *Mālavikāgnimitra*, *Vikramorvaśīya* and *Śākuntalam* *Nāndī* consists of homage to Śiva, the poet's favourite deity as well as blessing.

2. The *Nāndī* is recited by *Sūtradhāra* and consists of 8 or 12 *padas*. This rule does not appear to have been followed by Kālidāsa. His *Nāndī* verses consist of only 4 quarters. In *Mal.* and *Śak.*, 8 *padas* may somehow be taken by including the second verse in the *Nāndī*. Moreover the reciter of the *Nāndī* is not mentioned in any of the plays, and *Sūtradhāra* is made to enter after the recital of *Nāndī* (*nāndy-ante Sūtradhāraḥ*). If in these dramas, the *Nāndī* is supposed to have been recited by the *Sūtradhāra*, then the stage-direction should have been *nāndyante punaḥ Sūtradhāraḥ*.

As a matter of fact, Kālidāsa paid scant attention to the rules of the *Nāṭyaśāstra*. His main intention was to pay homage to his favourite deity and pronounce the blessing. He did not attach any importance to the rules.—S.R.

244. Brockington. J.L. :—*Figures of Speech in the Rāmāyaṇa*.

JAOS, XCVII, No. 4, 1977 pp. 411-59.

In the *Rāmāyaṇa*, there is a scarcity of elaborate figures of speech. The *alaṅkāras* are simile among which simile are the commonest and almost always offer one point of comparison. Although *iya* is the favourite means of introducing a comparison, *yathā* is also used even for those similes without a verb which form the greater part of the material. A certain proportion of similes is also contained in compounds.

The undeveloped style and stereotyped expressions point to an oral tradition. Other figures of speech are less frequent than similes and metaphors, but they too are mainly in their simple form. Among them *rūpaka*, *utprekṣā*, *Atiśayokti*, *Arthāntara-nyāsa*, etc. are also found.

An interesting feature is the reversal of the usual relationship between *upamāna* and *upameya* in a few cases. Some similes are of the nature of proverbial expressions.

The use of chiasmus, or at least inversion of word order, appears to be conscious for the sake of emphasis. Various cases of anaphora and initial repetition occur, but are less characteristic, while the use of rhyme and *yamaka* is virtually absent, though similes are sometimes employed for the sake of alliteration.—S.R.

245. Gannon, Garland and Pandey, Siddheshwar :—*Sir William Jones Revisited : On his Translation of the Śakuntalā*.

JAOS, XCVI, No. 4, 1976, pp. 528-35.

Sir William Jones, translation of Kālidāsa's *Śakuntalā* (Śk) in 1789 was a major event introducing the literary East to the West. Most later translators have stood on Jones' shoulders while utilizing the newly available linguistic aids and resources. He had translated *Mānava-Dharmaśāstra*, *Hitopadeśa* and *Gīta-Govinda*, the last representing a synthesis of philosophy, mysticism, eroticism and artistic expression. His method of translation required a considerable knowledge of Sanskrit grammar and lexicon which he had acquired in three years.

Kālidasa's *Kāvya* is a notable poetry of nature and human love. Jones used different nouns, like *Avatāra*, *Brahma*, *Champak*, *Lat*, and *Vedānta*, transliterated from Sanskrit, and skilfully incorporated them into his text without appearing obscure and stilted. Besides elucidating passages which would otherwise be obscure, he uses such Hindu words as serve an important purpose of helping create Kālidāsa's pastoral-mythological romantic world.

The writers of this article quote translations of a number of Sanskrit passages from *SK* done by M.B. Emeneau, Lal, Monier Williams, Ryder, Roy, etc. The language of poetry in Shakespeare and Kālidāsa stretches far beyond the lexical superficialities. Lal's notion of translation would presuppose communication of the content to the exclusion of the stylistic component of the source language. He would make the translation far removed from the coils of Sanskrit. Jones' task as a translator was to get rid of the stiffness of the foreign idiom and become a mediator between the East and the West. Pruned of the stiffness, Jones' rendering is as faithful as any translators. But his puritanical approach to *śṛṅgāra rasa* was flawed. His stern morality made him censor the love scene in the play. He wanted to be faithful without giving his western audience any impression of grossness and vulgarity about Indian culture.—S.R.

246. Chemburkar, Jaya ;—*Repetitions in the Ratnāvalī of Śrī Harṣa*.

JOIB, XXVI, No. 4, 1977, pp. 381-84.

Repetition mars beauty; it detracts from the skill of the author. In Harṣa's *Ratnāvalī*, there are some intentional and purposeful repetitions. They are :

1. The Sārikā bird repeats some part of the conversation that took place between Sāgarikā, who was enamoured of king Udayana, and Susaṅgatā whom the former told her secret. The bird could repeat the conversation verbatim. Harṣa has shown his artistic sense in choosing a bird for conveying Sāgarikā's love to Udayana. The poet's skill and sense of propriety are evident from the fact that he has made the bird repeat only the portion conveying Sāgarikā's love and no more.

2. King Udayana had remarked that the love talk between girlfriends repeated by a bird comes in the hearing of fortunate persons only. Coming out of the plantain bower the king's mind was still hovering round the speech of the bird. He recollects his remark and repeats it admitting his good luck.

Impressed by the loveliness of Sāgarikā in the portrait, the king repeats his remark (at II. 10), viz., after creating her face like the full moon, the Creator felt himself in a difficult situation for fear of the closing of his lotus-seat on seeing her face. This reveals to Sāgarikā, who is hidden outside the bower, the love of Udayana for her.

3. When the king is caught red-handed by Vāsavadattā, he falls at her feet and requests her to show compassion (III. 14). As the queen disregards his prostration and starts going away, the king repeats his request. This shows the embarrassment of the king.

4. Kañcanamālā, the queen's maid, repeats the words "*Hatāśa ! smṛṣyasyetaḍ vacanam ?*" Once when Vidūṣaka encourages Sāgarikā (Vāsavadattā dressed as Sāgarikā) to approach Udayana and express her love for him, the situation being similar to the previous one, Kañcanamālā repeats her words. Again when Vāsavadattā is offended by Vidūṣaka, she repeats the words in order to console her mistress and imply a threat of punishment to Vidūṣaka.

On seeing the picture board, the Vidūṣaka also repeats his words that it was the king who was concealed under the picture of God of Love.—S.R.

247. Dadhich, Puru :—*Pañcāṅgābhīnaya—Eka Vivecana* (Five-members Acting An examination). (in Hindi).

Rtm., VIII, Nos. 1—2, 1976-77, pp. 107-15.

The explanation of *Pañcāṅgābhīnaya* as given by old Ācāryas, their commentators and modern scholars can be divided into three classes :

1. Those who ignore the word *pañca* and take it as four aspects of acting, viz., gestural, vocal, extraneous (*āhārya*) and internal (*sthānika*). Among them are R.A. Gaidhani, A.G. Mangrulkar, J.T. Parikh and M.R. Kale. But they ignore *pañca* and *aṅga* as significant, and refer to only broad divisions of acting.

Secondly, the commentators like Nīlakaṇṭha who considers acting by five parts - two hands, two feet and head too give an untenable explanation because it reduces acting only to three parts of study, because each pair of hands and feet must be considered as one part. Other commentators take it as the acting of *citta* (mind), eyes, brows, hands and feet. They also reduce acting to three parts only, because *citta*

is not a body's part, and eyes and brows are subsidiary parts of the head.

According to *Nāṭyaśāstra*, both the explanations are unacceptable. It divides the parts of the body into three classes: 1. *aṅga* (6 in number), *praty-aṅga* (6 in number) and *upāṅga* (12 in number).

In class three are commentators led by Kātyavema and Abhisama, who explain *Pañcāṅgābhīnaya* as acting consisting of 5 parts. Some commentators call it *preraṇā* which consists of *Nṛtta*, *Kaivara*, *Marmara*, *Jāgara* and *Gīta*, according to a verse said to be quoted from *Sanḡitaratnākara* but not found in the text. Perhaps it is a misreading for *Preraṇī* of 5 kinds, but they are not the parts of acting.

After discussing various other explanations, it is concluded that the different aspects of acting as mentioned in the 6th, 8th and 24th chapters represent the *Pañcāṅgābhīnaya* which was taught to Malavikā by the teacher Gaṇadāsa in *Mālavikāgnimitra*—S.R.

248. Dass, Ayodhya Chandra :—*Kāvya—Śāstrīya Rasa-siddhānta kā eka Dārśanika Vivecana (A Philosophical Study of the Theory of Sentiments as given in Poetics). (in Hindi).*

Sapta Sindhu, XXIII, No. 7, 1977, pp. 20-31.

For the first time, Bharata gives a rule, in his *Nāṭyaśāstra*, in regard to how an emotion is aroused in the mind of an audience. According to him, an emotion is created by a synthetic force of actors and scenes (*vibhāva*), actions (*anubhāva*) and motions (*sañcāribhāva*). This rule is explained in various ways by different scholars, viz., Bhaṭṭa Lollaṭa, Śaṅkuka, Bhaṭṭa Nāyaka and Abhinavagupta. Finally, the state of mind through which a person realises emotion in seeing a drama or reading a poem is considered almost equal to the *savikalpaka-samādhi*.

These rhetoricians have categorised these sentiments in eight or ten types. But a philosophical study suggests that the emotion rising factors influence one's mind in three ways and, therefore, the sentiments may be categorised into three types. 1. Long lasting influence which is aroused by *Śānta-rasa*, the original characteristic of the mind. 2. Short lasting influence which occupies the mind for a short while. In this category most of the sentiments may be included. 3. Very short-lived or ever-changing impression in which only wondrous feelings (*adbhuta*) come. In other words, these sentiments may be categorised also as tranquilising, tensionising and synthesising state of mind.—Author.

249. Dravida, V.V. :—*Kāmāyanī par Kālidāsa kā Prabhāva* (Influence of Kālidāsa on Kāmāyanī). (in Hindi).

JSU, X, No. 16, 1977, pp. 1-6.

The description of the evolution of mankind and humaneness by the cooperation of Manu and Śraddhā is found in the works like the *Śatapatha Brāhmaṇa*. But this has been described by the poet Jayaśaṅkara Prasāda in a new and charming manner in his *Kāmāyanī* (*Kām*), which betrays the influence of several philosophical and literary works.

Idealism and noble sentiments in which the works of Kālidāsa abound are also found in *Kām*. Both Kālidāsa and Prasāda believe in the Almighty characterised by Existence, Consciousness and Bliss.

Like the *Kumārasambhava* (*Ku.*), *Kām*. too, begins with the holy Himālaya as its back-ground. The first encounter of Śakuntalā and Duṣyanta occurs at the hermitage of Kaṇva, and that of Śraddhā and Manu on the Himālaya. If Śakuntalā appears more beautiful in her bark garments. Śraddhā's pale beauty, too, peeps out like a flower from between two dry leaves. Prasāda has drawn several parallels between the different physical and emotional states of Śakuntalā and Śraddhā in their conversations with their female friends. But there is some difference too; Śraddhā is more like Sītā of Bhavabhūti than the heroines of Kālidāsa who are slender—waisted, like friends to the heroes and adapt in fine arts.

The description of Sundaranagara in *Kām*. matches with that of Alkā in *Meghadūta*; a small cloud with lightning flashes in *Kām*. compares well with the first-verse of *Uttaramegha*. Clouds sail below the peaks of Himālaya in both *Kām*. and *Ku.*, and the river washing away its banks is seen both in *Kām*. and *Śakuntalam*. The heroines of both the poets, accept the responsibilities of their child. What Goethe has said about *Sāk.* is also applicable to *Kāmāyanī*.—S.R.

250. Durga, S.A.K. :—*Rāmāyaṇa Theatre in India and South-East Asia*.

BITC, 1977, pp. 215-21.

Rāmāyaṇa (*Rām.*) is an immortal epic and a *Mahākāvya*. It is performed in most countries in a great range and variety of forms having regional and stylistic variations from dramatic recitation to highly stylized and codified forms of dance and theatre and several forms of puppet theatre.

Rāmāyaṇa-theatre (RTh.) is an integral part of the traditional theatre of Asia and is distinguished by many technical features. In the *Rām.* tradition, the idea of struggle between the forces of good and evil influences the nature and theatrical forms of various types. The most ancient form of RTh. in many countries is the shadow theatre which has given rise to several forms of human theatre. Shadow theatres of Jāvā and Bāli are the most developed and highly cultivated ones. In Thailand existed the *Nang Yai* shadow theatre tradition..

In human theatre, *Rām.* episodes are presented in which actors participate with masks or mask-like make-up., e.g., *Khon* plays of Thailand and Kathakali in India. In Indonesia, Thailand and Cambodia *Rāma* is a romantic hero and not a god., RTh. is richest in episodes and spoken word material.

Along with the rich thematic and textual content, the RTh. also has a rich and highly developed music and dance content. In India, *Rām.* theme has been used for ballets, classical and folk, in modern times. *Rām.* tradition in India and S-E Asia has greatly influenced the beliefs, customs and life-styles of people of these regions comprising different ethnic and cultural groups.—S.R.

251. Dvivedi, Ayodhya Prasada :—*Aviśramo yaṁ Loka-tantrādhikārah* (*The Office of Governing the People Admits of No Repose*). (*In Sanskrit*).

Sag., XVI, No. 3, 1977, pp. 291-94.

Kālidāsa, who believed in people's government, has said the office of governing the people admits of no repose (*Śak*, V.). This means that they on whom the responsibility of governing the people lies, know no rest. This responsibility is as irksome as an umbrella which does not provide so much comfort as it gives the trouble of carrying it (*Śak*. V. 6). The king has to remain continuously, engaged in doing his duties like the sun, the air and the serpent Śeṣa which constantly perform their functions (V. 4). He has to bear all hardships for the sake of his people without minding his own comfort (V. 7). He wields the power of punishing the law-breakers, settling disputes, giving protection to the subjects and being almost like a kinsman to them. (V. 8).

King's conduct should be such that everyone should feel oneself to be his protege (*Rag*. 8.8). He should not levy heavy taxes so that people should feel their fortune to be safe depletion. People should be able to move freely under his reign without any fear of danger, and also feel that he like father in giving protection and like a son in giving consolation in sorrow (*Rag*. 11.23).

LITERATURE, ETC.

163

He should never be detracted from exerting for his subjects either by his love of sport, or by temptation of gambling, or his fondness for personal adornment, or by the magnetism of the bloom of his beloved's youth (*Rag.* 9.7). It would nothing short of socialism when the arms of the king are effective to remove all dangers and calamities, his profound erudition is meant for honouring the learned, and wealth and even virtuous qualities are for the benefit of others (*Rag.* 8.31).—S.R.

252. Dvivedi, Ayodhya Prasada :—*Bhāsasya Bimbana-vidhiḥ* (*The way of describing Bimba by Bhāsa*). (in Sanskrit).

Sag., XVI, No. 3, 1977, pp. 295-303.

Bhāsa is the first dramatist in the Sanskrit literature. He presents a living picture of an idea by his art of *bimba*-portrayal, e.g.,

1. *Svabhāvokti-bimba* : The verse : *Khagā vasopetā salilam avagaḍho munijanaḥ*, etc., (*Svapna.* 1.16).

2. *Vakrokti-bimba* : *Udayati hi śaśāṅkas klinna-kharjūra-pāṇḍuḥ*, etc., (*Cāru.* 1.29).

3. *Bhāvtka-bimba* : Returning from the house of his maternal uncle, Bharata on his way to Ayodhyā is full of various thoughts and his mind is creating all sorts of images. He imagines himself as falling on the feet of his father affectionately lifted by him, and greeted by his brothers...etc. (*Pratimā.* 2.2).

It is easy to see how in the portrayal of *svabhāvokti-bimba*, *utprekṣā* is most helpful. Bhāsa's style of portrayal of vital feelings by simple descriptions is very laudable. *Pratimā-nāṭaka* stands foremost in the portrayal of *svabhāvokti-bimb*as. His depiction of rise and setting of the moon in *Cārudatta*, and of the sun in *Abhlṣeka* appear fresh even today. His *bimb*as also afford insight into the social customs and prevalence of Vedic sacrifices during his times.—S.R.

253. Dvivedi, Dasaratha :—*Indurājasya Kāvya-tattva-rivecanam, Indrarājayor Aikyam ca.* (*Examination of the True Nature of Poetry of Indurāja, and the Identity of the Two Indurājas*). (in Sanskrit).

Sag., XV, No. 4, 1977, pp. 191-210.

There are generally believed to be two Indurājas, one Pratihāra Indurāja, the writer of commentary called *Laghuvṛtti* on Bhaṭṭodbhaṭa's *Kāvya-lāṅkāra-saṁgraha*, and the other referred to as Bhaṭṭendrarāja in

the *Locana* of Abhinavagupta. Owing to the epithet *Pratihāra* prefixed to the name of the former and the latter as styled as *Bhaṭṭa*, they are considered to be two separate persons. P.V. Kane and S.K. De are the advocates of this view.

In the first part of this article, the true nature of the poetics as explained in his commentary *Laghuvṛtti* is examined with respect to the object, form and true nature of poetry alongwith discussion on the *Guṇas*, *Alaṅkāras* and *Vṛttis* and their place in poetics, and on the power (*śakti*) of words, *Dhvani*. etc.

In the second part, the identity of the two as one and the same person is established by showing the similarity of the views expressed in the *Laghuvṛtti* of Pratihārendurāja and the views in support of which Bhaṭṭendurāja is quoted in *Locana*. K.C. Pandeya holds this view.

Two tables of the various kinds of *Dhvani* are also given. In one table, 20 kinds of *Dhvani* as given by Pratihārendurāja in his *Laghuvṛtti* are given which shows that the theory of *Dhvani* existed in some form before Indurāja and even perhaps before Abhinavagupta. The other table gives 51 kinds of *Dhvani* according to Mammaṭa.—S.R.

254. Dvivedi, Kailash Nath :—*Kālidāsa Varṇitāśramāṇām Vaiśiṣṭyam* (*Qualities of hermitages described by Kālidāsa*). (in Sanskrit).

Sag., XV, Pt. I, 1977, pp. 55-62.

The great poet Kālidāsa has described the *Āśramas* (hermitages) of great sages Vaśiṣṭha, Viśvāmitra, Maricha, Kaṇva, Chyavan, Vālmiki, Atri, Agastya, Bhāradvāja etc. in his works. Special features of these *Āśramas* (Hermitages) is critically pointed out by the author on the basis of text-books and situation of these hermitages is decided on geographical and cultural background. —Author.

255. Dvivedi, Kailash Nath :—*Kālidāsa Varṇita, Shakarāwatār, Sacitīrtha Sthiti Nirdhāraṇam* (*Location of the Holy place Shakarāwatār and Shachitīrtha, described by Kālidāsa*). (in Sanskrit)

Sag., XIV, Pt. III., 1977, pp. 373-77.

Kālidāsa in his drama, the *Abhijñāna Śākuntalam*, has described this holy place. *Shakarāwatār Shachitīrth* in the canto V & VII where the finger ring of Śākuntalā given by Duṣyanta had been dropped in the water of the Ganges when she was vowing this holy place. The author has located this holy place in Muzaffarnagar District, in U.P. on the right bank of the river Ganges which is now called Shaktatal.—Author.

256. Dvivedi, Kailash Nath :—*Kālidāsakṛtiṣu Sīmāntavideśirājyānā-mullekhaḥ*. (The Depiction of the border kingdoms in the works of Kālidās). (in Sanskrit).

Sag., XV, 3, 75-86.

Kālidāsa in his literary works, has mentioned a number of foreign nations which showed the boundaries of the greater India. Among them are—Pārasika, Hūṇa, Kāmboja, Lankā, Dvīpāntara and Cīna.

According to the description given in the fourth chapter of *Raghuvamśa* bearded horsemen called Pārasika were not different from the modern Persians. They were inhabited in the territory surrounded by Sindhu river in the east, Makarāna in the north and Hirāta in south. The eastern part of present Persia was also included in it.

In the north to this Pārasa there was Vāhlika Province where Hūṇas lived. It was situated in the middle valley of Vāṅkṣu river and in between the two rivers Oxus and Botus.

On the eastern boundaries of Vāhlika province there was a country called Kāmboja. It was in the north of modern Kāshmir in Pamīra and Badakshān area.

In the south, Kālidāsa has narrated about the small country, Laṅkā which was surrounded by the sea-waters and Rāma has to cross that sea over a bridge made by the army of monkeys and bears. It was the same Śrīlaṅkā or Cylon of modern times.

In a running reference (Raghu 6-57) Kālidāsa has mentioned the name Dvīpāntara from where the clove flowers were imported. This Dvīpāntara can be equated with modern Indonesia in which Jāvā, Sumātrā and Borneo, the three islands are mainly included.

Cinadeśa has also been referred to in *Abhijñānaśākuntalam* (1.32) and *Kumāra Sambhava* (7.3), from where silken cloth was brought to India. Probably it existed in the north of modern Tibet and Burma.—K.C.V.

257. Dvivedi, Kailash Nath :—*Kālidāsiyodhyabhidyoḥ Samikaraṇam*. (the description of two rivers Bhidya and Uddya of Kālidāsa). (in Sanskrit).

Sag., XV, 3, pp. 87-90.

In the eleventh canto of *Raghuvamśamahākāvya*, describing the swift and expeditious gait of Rāma and Lakṣmaṇa, going towards

Siddhāśrama with the sage Viśvāmitra, Kālidāsa has referred to two rivers, Bhidya and Udhyā, as the standard of comparison.

The name of these rivers is also found in *Aṣṭādhyāyī* of Pāṇini (3.1.115). Vāmana and Jayāditya commenting on the *sūtra* have connected these rivers with the river, Irāvati (Rāvi in the Panjab). With this clue it can be supposed that one tributary of Rāvi, Named as Ujha, is the same river which is referred as Udhyā. Bhidya can be equated with the modern river, Bahi, also a tributary of Rāvi. The two rivers flow swiftly and expeditiously in the rainy season destroying their banks and uprooting the trees.—K.C.V.

258. Dvivedi, Revaprasad :—*Kālidāsarūpakeṣu Vastuvibhāgaḥ. (Division of the Plot in the dramas of Kālidāsa). (in Sanskrit)*

Sag., XV, 3, pp. 1-8.

In Sanskrit dramas the plot (*Kathānaka*) is presented in two forms :—communicable (*Sūcya*) and visible (*Drśya*). Here only *sūcya* plot in the dramas of Kālidāsa is dealt upon.

Among the five forms of *Arthopakṣepaka* to present the *sūcya* plot the two-*Viṣkambhaka* (prelude) and *praveśaka* (Interlude) are important. In the dramas of Kālidāsa there are eight *praveśakas* and three *Viṣkambhakas*.

After critically examining the scope and name of interludes which make known to the audience the events took place between the period of the two acts or before any one act but are necessary for the progress of the main plot, the author concludes :—

1. The *arthopakṣepaka* in the beginning of the V act of the *Mālavikāgnimitra* should be prolonged upto the entry of the hero and it should be named mixed interlude (*Miśra Viṣkambhaka*).
2. Interludes given in the beginning of the second act of *Vikramorvaśīya* and fourth and fifth acts of *Śākuntalam* should also be stretched upto the entry of heroes and in place of *Praveśaka* they should be called as *Miśra Viṣkambhaka*.
3. For recognition of *sūcya* plot the heading should also be given in the beginning as in the end, though they may be given in brackets.
4. Just like in the end of each act the name and number of the act should also be given in the beginning.—K.C.V.

LITERATURE, ETC.

259. Dvivedi, Revaprasad :—*Kālidāsa-sāhitye Prathamaśabdārthaḥ* (Meaning of Prathama in the literature of Kālidāsa). (in Sanskrit).

Sag., XV, 3, pp. 9-16.

Kālidāsa has used 'prathama' word on about fifty-seven places in his literary works. There its meaning is main (*Pradhāna*).

Critical and close investigation of the meaning of this word in various places proves that it means—the main or principal. Bhāravi in his *Kirātārjunīya* (2.44) has also used this word in the same sense. Ānandavardhana in *Dhvanyāloka* uses the word in the sense of 'foremost.' Grammarians like Bhānujī Dīkṣita etc. also have proved that according to etymology 'prathama' means—'most eminent'. M. Williams also have given in his famous dictionary that 'prathama' is the transformation of 'prathama', a vedic word, which means 'main'.

Thus it is clear that primarily the meaning of 'prathama' was main but after some centuries the conventional meaning of this word became 'first'. Hemacandrāchārya also in his '*Anekārthasangraha*' says that 'prathama' has two meanings 'main and first'.

In the first stanza of *Meghadūta* 'prathama' qualifies the day (*divasa*) which is most eminent day of the month called '*Harīśayanaparva*'. On that day a view of clouds is considered to be the most auspicious. This sense may also be helpful in deciding the exact date of *Meghadūta*.—K.C.V.

260. Dvivedi, Revaprasada :—*Kālidāsa-sāhitye Yoga-vidyā* (The science of Yoga in the literature of Kālidāsa). (In Sanskrit).

Sag., XVI, No. 3, 1977, pp. 215-35.

Yoga is *samādhi* (abstract meditation) attained by seven steps of *yama*, *niyama*, *āsana*, *prāṇāyāma*, *pratyāhāra*, *dhāraṇā* and *dhyāna*.

The word *yoga* is profusely used in the sense of *samādhi* in Kālidāsa's works. The Kings of Raghu's line used to give up their mortal frames by *yoga* (*Rag.* 1.8.). Satī immolated herself by *yoga* and was reborn to Menā as Pārvatī (*Ku.* 1.21.), and Sthāṇu could be won by *bhakti-yoga* (*Vik.* 1.1.).

1. *Samādhi* : Menā is called *samādhimati* (*Ku.* 1.22); Menakā was sent to break the *samādhi* of Viśvāmitra, (*Śak.* 1.23). *Abhyāsa* and *vairāgya* are the *aṅgas* of *yoga*. Yogins discern the Light of Viṣṇu by *abhyāsa* (*Rag.* 10.23) and the kings turn away from the world and resort to the forest through *vairāgya* (*Rag.* 3.70).

2. *Yama* (self-restraint) Daśaratha stands at the head of those practising *yama* (Rag. 9.1). *Yama* has five sub-divisions : *ahimsā*, *satya*, *asteya*, *brahmacharya* and *a-parigraha* which are traced in Kālidāsa's works.

Similarly, the other six *aṅgas* of yoga like *niyama*, *āsana*, *prāṇāyāma*, etc., are also found scattered in the works of Kālidāsa.

From all this it appears that Kālidāsa was well acquainted with the practice of yoga. He was also not unaware of *karma*, *bhakti* and *jñāna-yoga* described in the *Bhagavadgītā*. (vide, Rag. 19.2; 9.10, 21).

The yoga mentioned in Kālidāsa's literature is mixed with the doctrines of Sāṅkhya and based on the Purāṇic tradition, and not on the *Yoga-sūtra* Patañjali and its commentary.—S.R..

261. Geetha :—*The Title of Śrī Veṅkaṭanātha*.

AORM, XXVII, Pts. 1-2, 1977, pp. 1-3.

Śrī Veṅkaṭanātha was a great Śrīvaiṣṇava poet and philosopher whom even his rival philosophers respected. He was well-versed in Sanskrit, Prakrit and Tamil, and no branch of learning as *Kāvya*, *Nyāya*, *Vaiśeṣika*, *Mīmāṃsā*, *Vedānta*, and *Tāmil Prabandhams*, were left untouched by him. The whole of *Acyutaśataka* and a few dialogues in the *Saṅkalpasūryodaya* are in Prākṛit. *Draṁḍopaniṣatsāra* and *Draṁḍopaniṣat-tātparya-ratnāvalī* are among his many works that present the contents of *Tiruvyamoli* of saint Nammaḷvar.

According to the author, the popular name *Vedānta-Deśika* was conferred on him by Lord Raṅganātha Himself. He was proud to declare himself as *Tāmil Maraiyan* (=Vedāntācārya). As *Nigamānta* is a synonym of *Vedānta*, he was also called *Nigamānta Deśika*. Another famous title of his was *Kavitārkika-kesrī* or *Kavitarkika-siṃha*. Sometimes he has referred to himself as *Veṅkaṭeśa* without any epithet. Another title was *Samasyāsāhasrī*. One more title conferred on him was *Sarvatantrasvatantra*.

Yādvābhyudaya and *Haṁsasaṁdeśa* are his poetic works. and *Subhāṣitanīvi* of gnostic verses.—S.R.

262. Ghosal, S.N. :—*The Shadow-Play in Ancient India*.

JOIB, XXVI, No. 3, 1977, pp. 217-37.

This article is the translation of the German article of R. Pischel.

Thomas Bloch discovered the Greek theatre in Sitabenga Cave of Ramgarh hill in Surguja, in which seats were hewn in terraced-formed

semicircle, one appearing upon another which are partitioned again by beam-like lines. It has room for 30 spectators. At the cave's mouth are two holes for beams to suspend curtains. Bloch saw in this arrangement the classical (the Greek) pattern.

Literary and epigraphical evidences show that caves were used for identical or similar purposes. Bharata's *Nāṭyaśāstra* states that the long playhouses should have the shape of a cave, and must be of two storeys. It appears that dramatic performances at the initial stage were done in caves, in which spectators were few, plays very small, scenic apparatus simple, and the popular plays like the puppet and shadow plays only were exhibited.

For long a drama called *Chāyā-nāṭaka*, 'shadow-play' is known which differed from the other varieties of Indian drama only a little in form, and not in performance. Pischel was able to show that shadow play was known in India in very ancient times, and that the *Chāyā-nāṭaka* is a literary development of the old shadow play.

The words *rūpopajīvana*, *rūpopajīvin* (—*ini*) occurring in the *Mahābhārata*, *Brhatsaṃhitā* and *Milindapaṇha* could have the meaning 'the gaining of livelihood by his naked or slightly covered beautiful form of the body' or 'the prostitute' attributed to the words by Bohtlingk and Kern respectively, but the context in those works does not favour it. *Rūpopajīvana* indicated some kind of profession very close to that of actor and singer. The commentator Nīlakanṭha understands by it 'the art of shadow-player'.

There occurs the expression "*Devadinne nama lupadakkhe*" in which the word *lupadakkhe* neither means 'painter', nor 'sculptor'.

Bühler in his *Indian Palaeography* (pp. 36 ff.) gives the meaning 'copyist' or corrector'.

After a long discussion on the meaning of the word *rūpa* in the lexicons and the *Chāyā-nāṭakas* like *Dūtangada* of Subhata, *Haridyuta* of unknown author, and *Rāmābhyudaya* and *Subhadrā-pariṇaya* of Vyāsa Śrī Rāmadeva, a specialist in *Chāyā-nāṭaka*, Pischel says, "We do not possess anything about the ancient popular shadow play". The *Chāyā-nāṭakas* mentioned in the literature are altogether different from the ancient shadow play.

In the end Pischel denies the Greek influence on Indian drama. On the contrary, in the fragments of writings of Robus Alexandri Magni, one finds a great influence India has left upon the Greeks, although they did not know the proper India.—S.R.

263. Goswami, Nipa :—*Jagannātha's Definition of Literature : A Critique.*

VII, XV, Pt. 2, 1977, pp. 211-15.

The definition of literature is highly controversial. From 700 A.D. to 1700 A.D. different scholars have offered different definitions. Some giving emphasis on word units (*Śabdeva kāvyam*) and others lying stress on both words and meaning equally (*Sabdārthau Sāhitau Kāvya*).

Jagannātha of 17th cent. gave his novel definition of *Kāvya* very skilfully and cautiously as *ramaṇīyārthapratipādaḥ Śabdaḥ Kāvya*. By *ramaṇīyatā* he means charms, which he further clarifies as *lokottarāhladajanakajñānagocaratā*. *Ramaṇīyatā* is that which is the object of knowledge that produces supermundane pleasure.

Though Jagannātha himself is not very clear on what he actually means by the term '*Ramaṇīyatā*', but in all probability he might have implied that *Ramaṇīyatā* consists in the development of *Rasa*. Anyhow, he has made the definition of literature as flexible unlike earlier definitions.

The greatest contribution of Jagannātha is therefore that he has offered a comprehensive, flexible and potential factors of definition of *Kāvya*—S.P. Sharma.

264. Gupta, Dharmendra Kumar :—*Sanskṛta Kāvyaśāstra meṇ Rīti-siddhānta kā Itihāsa-darśana. (The Rīti Theory in Sanskrit Poetics—A Historiette).* (In Hindi).

Anv., VI-VII, 1977 pp. 106-131.

Ācārya Daṇḍin (towards close of the 7th century A.D.) propounded the theory of *Rīti*, which he designated as *Mārga*, in Sanskrit poetics. This theory passed through a number of stages in the writers from Bhāmaha (c. A.D. 800) to Viśvanātha (close of 13th and the beginning of 14th century A.D.), and underwent a gradual process of refinement in their hands. The article attempts to identify the different stages in the gradual development of the theory in the long course of its history, with a particular reference to the position of subjective element in the concept of *Rīti*.—Author.

265. Gupta, Dharmendra Kumar :—*The Historical Background of Daṇḍin's Prose Romances.*

JIH, LIV, No. 2, 1976. pp. 305-18.

The prose romances of Daṇḍin (A.D. 665—710) deal with events of political conflicts and upheavals, and as such they tend to reflect the

perspectives of the age. *Avantisundarī-kathā* contains a vivid account of the conflict between the rulers of the two countries. It gives the background of the enmity of the two kings and in particular of the Mālava ruler Mānasāra's irresistible sense of retaliation of the slight inflicted on him by the Magadha king Rajahansa in a previous conflict. The description of battle has an impression of reality. Gupta sees in it the startling rise of Yaśodharman, a feudatory chief under the Gupta, who established independent authority in Mālava in c. A.D. 530. This must have followed his successful revolt and expedition against the Gupta king of Magadha, his erstwhile overlord Narasimhagupta Bālāditya. Ray chaudhuri even suggests that Yaśodharman defeated and killed Vajra, the son and successor of the king.

Daśakumāracarita, on the other hand, according to Gupta, would suggest that the final decisive battle between the Guptas and the Mālava Chief was preceded by another war in which the latter was defeated and taken a prisoner but was later released and reinstated in his kingdom. Buddha Prakash, however, has sought to establish that Daṇḍin's romances refer to a protracted struggle between the later Guptas, who held their sway over the eastern Mālava, and the Maukharis of Kanauj, who were in occupation of Magadha country in the 2nd half of 7th cent.

Gupta has given some reasons to refute this view.—S.R.

266. Herrning, Herbert :—*Siddhārtha on the Indian Elements in Hermann Hesse's Life and Work*.

Bhm., III, No. 2. 1977, pp. 23-34.

Hermann Hesse was the son of Hermann Gundert, a preacher from Stuttgart (SW Germany) who arrived at Madras in 1836. He learnt Hindi, Bengali, Tamil, Telugu, Malayalam, and composed a Malayalam-English Dictionary. He read *Bhagavadgītā* and *Upaniṣads*, and thought the distinction between 'you' and 'I' as *māyā*.

Hesse was greatly influenced by his father in his childhood. He wrote a novel entitled *Siddhārtha*, a story of a young high class Brāhmaṇa who leaves his home in search of the goal of life along with his friend Govinda. He first joins the *Sramanas*, but finds in their practice of Yoga, a flight from the self. He also could not swear allegiance to Buddha though he found his superior to those of others. Nor could scriptures satisfy him about the character and true essence of life. Then he suddenly realizes that reality was not hidden somewhere behind things. He for the first time experiences the beauty of the world as it appears to one who sees it. He then comes in contact with courtesan

and a rich merchant. Here, too, dissatisfied with the world of wealth, luxury and sensual pleasure, he thinks of ending his life. He comes to the river to drown himself when he hears an inward voice uttering nothing but the mysterious word Om whereupon he is taken back to reality, becoming aware of the foolishness of his previous life. He starts learning anew, not from books or teachers, but from the river, the symbol of totality of nature and eternal creation. He learns from the river how to listen. Listening with a still heart, open soul, without passion or desire, without judgment, without opinion. He hears in the voice of the river, the simple yet majestic word Om, the word that involves and contains all others.

At this point of extreme despair, the river and the ferryman teach Siddhārtha their final lesson. The ferryman, by his attitude towards life and world, proves that perfection can be attained by anybody regardless of his social background or even his brains, by anybody who has learnt to listen patiently and open-mindedly to the voice of creation which is alive in all things, in the stone as well as in the river, in the herb as well as in man, voice which time and again narrates the one and one story, the story of original and ultimate unity of the whole creation as a universe.

The essence of what Siddhārtha has learnt is the only maxim of human conduct that can truly be called universal principle is not one of intellectual insight, but the principle of all-embracing love.—S.R.

267. Jaina, Pravinacandra :—*Ācārya Hemacandra-kṛta Kumārapālacaritam* (*Kumārapālacarita composed by Ācārya Hemacandra*), (in Hindi).

AAIHSR, V, 1977, pp. 136-41.

Kumārapālacarita is a great historical poem composed by *Ācārya Hemacandra* in the 12th cent. It contains 28 cantos in 8 *adhyāyas*. Eight cantos of the 8th *adhyāya* are in Prākṛit, and their last portion is the *Kumārapālacarita*. Because the poem is written in two languages, Sanskrit and Prakrit and illustrates the grammatical rules of both, it is called *dvyāśrayakāvya*.

Different commentators of the Prakrit and Sanskrit portions have cleared the wrong impression that the two portions are by different authors. As the poet died before finishing the poem, another *muni* (monk) completed it in 1256 A.D.

The poem affords external evidence not only for the events of the reign Kumārapāla, but also for the history of all the Cālukya kings

LITERATURE, ETC.

from Mūlarāja to Kumārapāla after whom the dynasty was exterminated by the Baghelas. The Cālukya dynasty was established in Aṇahillapura. After the account of the reigns of Mūlarāja, Cāmuṇḍarāja, Durlabharāja, Bhīmarāja, Karṇarāja and Siddharājasimha, the exploits of Kumārapāla begin with the 16th canto and go up to the end of the poem, which affords reliable evidence for the contemporary religious, social and economic conditions in the country.

Siddharāja had no issue. He did not wish to make Kumārapāla, the son of Bhīmadeva from the daughter of a courtesan, his successor. Kumārapāla, having come to know of the conspiracy of killing him, left home and, wandering in the forests in the guise of an ascetic, sought refuge with Udayana, the minister of Stambhatīrtha, who managed to send him to Malava country. From there, Kumārapāla went to his sister's husband, Kunhaḍadeva, in Aṇahillapura, who was the prime minister of Siddharāja. It so happened that Siddharāja died and Kumārapāla was made his successor. Then follows the account of the exploits of Kumārapāla and events of his reign.—S.R.

268. Jain, Ramesh Chand :—*Harivaṃśapurāṇa par Padmacarita kā Prabhāva*. (Influence of Padmacarita on Harivaṃśa). (in Hindi).

JAnt/JSB, XXX, No. 2, 1977, pp. 22-26.

See Under Sec. III.

269. Kaliya, Ashok Kumar :—*Kālidāsa ke Dampatī : Pratika*. (The Conjugal Symbols of Kālidāsa). (in Hindi).

Rm., VIII, Nos. 1-2, 1976-77, pp. 83-105.

Kālidāsa has been recognized as the representative of Indian culture. Conjugal relation of a husband and wife is considered to be the most sacred in Indian tradition. The couple creates a single individuality without each of them seeking to remain separate and independent.

Wife is said to be one half of one's soul. In Kālidāsa's view, woman and man are the most beautiful creation and their relationship is acme of aesthetic bond. He describes the wife as a counsellor, mutual companion and a dear pupil in fine arts. The standards of comparisons and symbols to express the conjugal relationship used by Kālidāsa give an insight into the working of his mind. Though they are not original, they assume an extraordinary charm in Kālidāsa's hand. Some of them are :

1. *Word and its Sense* : Kālidāsa has used this simile to express the eternal bond between Śiva and Pārvatī in *Raghuvamśa*, I.

2. *Citrā and Candramas* : Used once only in *Raghu*. I. 46 expresses firm relation between Sudakṣinā and Dilīpa.

3. *Rohiṇī and Candra* : In *Vikramorvāśī*, it expresses strong attachment in Act III.

4. *Viśākhā and Candramas* : As Viśākhā is a twin constellation, this simile has not been used as an ideal of conjugal relationship by Kālidāsa in *Vikr.* I, but it expresses the loveliness of the scene of the king in the company of Citralekhā and Urvaśī.

5. *Latā and Vṛkṣa* : As a creeper is supported by the tree, a wife needs the support of her husband. Kālidāsa has used it often.

6. *Vidyut and Megha* : Lightning and cloud often appear in nature but not as spouses. But in *Meghadūta*, I. 41, the use of the compound *Vidyut-kalatraḥ* expresses this relationship between them.—S.R.

270. Kamble, B.R. :—*Buddhacarita* by Aśvaghoṣa.

JSU, X, No. 16, 1977 pp. 97-102.

Of the three known works of Aśvaghoṣa, viz., *Buddhacarita*, *Saundarānanda* and *Śāriputra Prakaraṇa*, the first is the earliest biography of the Buddha from his birth to his *nirvāṇa*. From its Chinese and Tibetan translations, we know that it had 28 cantos beginning with the birth of Buddha and closing with the account of Aśoka's reign.

The available Sanskrit text consists of 2 to 13 complete cantos, with three-fourths of the 1st and one quarter of the 14th canto. After the 13, four more cantos were added by a Nepālī Paṇḍita Amṛtānanda. Johanston's edition and translations includes only 14 cantos.

According to Chinese sources, Aśvaghoṣa was the spiritual and Charaka, the medical adviser of king Kaniṣka. Therefore Aśvaghoṣa was either a contemporary of Charaka, or slightly posterior to him. The upper limit of his date is determined by reference to Aśoka, and the lower by the translation of *Buddhacarita* by Kumārajīva between 401 and 409, A.D. Some early form of *Aśokāvadāna* (50 B.C.—100 A.D.) was known to Aśvaghoṣa. He may, therefore, be placed in the last quarter of the 1st or first half of 2nd cent. A.D.

Buddhacarita was drawn from Brāhmaṇical and Buddhistic sources. Reference to creation by Prajāpati's *tapas*, Sāṃkhya philosophy, and many legends show Aśvaghoṣa's acquaintance with the *Saṃhitās*,

LITERATURE, ETC.

Brāhmaṇas, systems of philosophy and epics. In contents and style *Buddhacarita* is profoundly influenced by the *Rāmāyaṇa*. The events of Buddha's life and his doctrines are drawn from the early Pāli literature.

Though the chronological arrangement of the material is well planned, *Buddhacarita* is not a historical biography. It must be acknowledged as a testimony of deep learning and erudite scholarship of Aśvaghoṣa. Pāli *Nidānakathā* and *Mahāparinirvāṇa Sutta* have supplied the material for Buddha's life.—S.R.

271. Kansara, N.M.:—*Bāṇa and Dharmapāla as Sanskrit Novelists*.

VII, XIV, Pt. 2, 1976, pp. 223-38.

The credit for discovering an imitator in Dharmapāla (DP) of Bāṇa's *Kādambarī* and *Harṣucarita* in his *Tilakamañjarī* (TM), goes to A.B. Keith, whose words were later on paraphrased by M. Krishnamachariar and S.K.De. The problem has been further discussed in a shallow manner by Harindrabhushan Jain, somewhat sincerely by Jagannatha Pathak, and by Amarnath Pandey.

In the introductory verses of TM, DP has paid his tribute to Bāṇa's works by denoting two verses to Bāṇa, as against one each to others, describing his poetic genius as shearing other poets clear of their poetic pride. There is an intelligent suggestion to the jealousy and frustration that Bāṇa aroused in the hearts of his contemporaries and posteriors. The aforesaid scholars have read in these verses a tactics admission by Dharmapāla of his indebtedness to Bāṇa and his powerful genius. They have failed to notice therein Dharmapāla's competitive spirit and that of coveting a matching fame, DP indirectly criticises Bāṇa's incessant prose as a veritable frightful forest of *Daṇḍakāraṇya*, Slyly refers to Bāṇa's in parrot episode as low-born and obliquely deprecates it as ridiculous.

The present writer has discussed the question in detail with reference to the various aspects such as story, motifs, plot-structures, suspense, characters, style and diction, etc. each under a separate head with illustrations.

In the end he says that most of the scholars have passed their judgement on Dharmapāla's TM. without going through it seriously and only by skipping pages after pages and catching the names of characters here and there mentioned by Keith and following him blindly.—S.R.

272. Kantawala, S.G. :—*Pururavas-Urvaśī-Episode—A Study in Vedic-Purāṇic-Correlates.*

ABORI, LVII, Pts. 1-4, 1976, pp. 49-58.

The author has made a comparative study of the Purāṇic versions of the Pururavas-Urvaśī episode with the Vedic ones to show that the majority of the Purāṇas follow the Vedic versions, i.e., the Ṛgvedic and the Śatapatha Brāhmaṇic and mostly the latter. After giving the thematic parallels about twelve details of the episode, the author has given four passages where the Purāṇas quote *ad verbum* or paraphrase or elaborate the Vedic verses. Regarding the nature of the Ṛgvedic hymn (X.95) the opinions are divided on its being considered as an *ākhyāna*, a *saṁvāda* or a ballad among the Vedists and the tradition. Significantly the *Bhāgavata Purāṇa* refers to the Pururavas-Urvaśī episode to illustrate the deep downfalls and serious consequences of a man given to lust and pleasures and the ensnaring influence of a *puṁścali* over man's mind resulting into the futility of *Jñāna* etc. In the end, the author concludes that like the Yama-Yamī-*ākhyāna* in the *Narasimha Purāṇa* the Pururavas-Urvaśī episode comes to have an ethical and a didactic point. Moreover this *upākhyāna* also has a tinge of Vedānta in it.—P.G.

273. Kulkarani, V.M. :—*Bhoja's Śṛṅgāraprakāśa-Prakrit Text Restored.*

JASB, XLIX-LI, 1974-76, pp. 88-124.

A considerable number of Prakrit passages in Bhoja's *Śṛṅgāraprakāśa* are such as cannot be traced to their sources primary or secondary. As most of these Prakrit passages are at present almost unintelligible on account of the corrupt readings or the absence of few letters/words in the text, the author ventures to present in this paper seventy-five of these obscure Prakrit gāthās, corrected and provided with Sanskrit Chāyā.—B.K.

274. Kulshreshtha, R.B. :—*Statue House as a Motif in Pratimā Nāṭaka.*

VII, XIV, Pt. I, 1976, pp. 67-71.

Bhāsa has chosen to stress the white colour of the statue House, because white is the symbol of purity as well as of *Dharma*. It also suits the theme of the play, viz. the re-establishment of *Dharma* on earth. Rama, the founder of *Dharma*, was almost immaculate. The *Pratimā-Nāṭaka* is the material symbol of *Dharma* whose greatest martinet is Rāma. It scintillates with white, the serenest and purest white. Bhāsa has given his drama a deep autumnal tone. The white Kāśa flowers on

LITERATURE, ETC.

the earth, the silver moon in the sky and the infatuated swans sailing on the waters—all make Nature lovely. The very first simile of the *Rāmāyaṇa* referring to the moon speaks for enchanting and beautiful appearance of the moon. The simile is intended to describe the handsome appearance of Rāma. The same is true of the author of the *Pratimā-Nāṭaka*. The drama begins and ends with the moon-similes deployed to describe the beauty of Rāma. Equally significant is the dust as white as the *lodhra* flower, arising high in the wake of Bharata's arrival at Janasthāna with the mothers and a huge army. The cumulative effect of all these white symbols is to pave the way for *Satyam* and *Śīlam* for Rāma to restore order in the Ikṣvāku family. The statues of the kings of Solar race in the order of Dilīpa, Raghu, Aja and Daśaratha merely represent that order (*Dharma*) in the world.—P.G.

275. Lokesh Chandra :—*Sanskrit Texts Transcribed in the Chinese Tripiṭaka*.

VIJ, XXV, Pt. 2, 1977, pp. 249-64.

The quadrilingual *Dhāraṇī*-collection redacted under the Chinese Emperor Ch'ien-lung's *guru* Lcan-skyā, comprising ten cases, bears titles in four languages—Manchu, Chinese, Mongolian and Tibetan.

The titles were translated by Leon Hurvitz and Walther Heissing, which mean '*dhāraṇīs* of the entire Kanjur collection in the aforesaid four languages. According to these two authors, the *dhāraṇīs* are implied to stem from the Kanjur, i.e., the Lamaist Canon in Tibetan or in Mongolian and Manchu versions. As doubt about its source arose, reference to original cases by Chinese characters made it clear that the title referred to an edition of the Chinese Tripiṭaka. As the identification of the titles proceeded, it became evident that their sequence coincided with the edition catalogued by Bunyiu Nanjio. This was the Chinese *Tripiṭaka* made in China under the Ming dynasty:

Then follows a long list of the texts in the first two cases (Pts. 1-8) of the *dhāraṇī*-collection. The word Kanjur in its titles is used in a broad signification of the Buddhist Canon and does not refer to the Tibetan, Mongolian, Manchu, Kanjur of the Lamaist traditions. It provides a mine of information to evaluate and verify the construction of early Chinese phonology, worked out from other sources, and can afford an approximate phonetic value of ideographs in various periods of Chinese speech. It can be worked into a corpus of fragments of lost Sanskrit texts useful for critical editions. Its study in depth promises to solve a number of problems in linguistics, comparative literature and Sanskrit textual exegesis.—S.R.

276. Maan Singh :—*The Sources of Daṇḍin's Avantisundarī.*

ABORI, LVII, Pts. 1-4, 1976, pp. 59-69.

The author throws light at the sources of the *Avantisundarī* the long prose romance of Daṇḍin. The author has elsewhere established that the extant *Avantisundarī* is a genuine prelude to the *Daśakumāracarita* proper, and that the original name of the entire prose romance was *Avantisundarī*, the name *Daśakumāracarita* for the portion now available separately, as the extant *Daśakumāracarita* proper being the work of some later writer. The plot of *Avantisundarī* (inclusive of the *Daśakumāracarita* proper) is Daṇḍin's own invention. Though for some details, individual legends and incidents, he is indebted to the contemporary history and various other sources. The learned author has quoted epigraphic sources to show that Daṇḍin has built up the description on the real events of contemporary history. The political life represented by his prose romance, too, can not be supposed as devoid of real events of his period. Daṇḍin's descriptions of ancient dynasties correspond, with a few points of difference, to those given in the *Matsya*, *Vāyu*, *Viṣṇu* and other *Purāṇas*. Daṇḍin's accounts of Vararuci, Vyāḍi, Indradatta and Upavarṣas are different from those given in the adaptations of the *Bṛhatkathā*. The episode of *Kādambarī* has been borrowed from Bāṇa's *Kādambarī* although Daṇḍin's version differs from the continuation by Bāṇa's son on many points.—P.G.

277. Maan Singh :—*Poetic Anumāna and Vyañjanā.*

IPQP, IV, No. 3, 1977, pp. 333-48.

The author first establishes the *anumāna* (inference) theory based on the *Naiyāyika* stand point. According to the *Naiyāyikas*, the so-called *vyañgyārtha* ought to be regarded as the sense inferred through *vācyārtha*, and there is the relation of a *liṅga* and a *liṅgī* between *vācyārtha* and so-called *vyañgyārtha*. As one infers a *liṅgī* by means of a *liṅga* or *hetu* with three conditions viz. *pakṣasattva*, *sapakṣa-sattva* and *vipakṣa-vyāvṛttatva*, one can infer the so-called *vyañgyārtha* by means of the *vācyārtha*. A *Naiyāyika* communicates the sense other than *vācyārtha* inferred to other through syllogistic argument consisting of five parts such as *pratijñā*, *hetu*, *dṛṣṭānta*, *upanaya* and *nigamana*. Mammaṭa has advanced his objections against the syllogistic inference, but the present author replies to all his objections and concludes that it appears to us that the *Naiyāyikas* or the *anumānavādins* are nearer the truth. Two examples given by Mammaṭa to contradict the theory of the *Naiyāyikas* have been refuted by the present author.

The *Nyāya* theory of sense has also been discussed. According to *Nyāya* logic, a word has *śakti* and *lakṣaṇā*, while one sentence possesses

LITER

anvaya
the pale
seems t
mistake
express
twisting
Vyañjan
not a fu

278. M

J

The
(episode
not the
be disti
pratimuk
nirvaha

Art.
object.
science.
of the
(bija) fo
it spring
secure th
introduc
rendering
seeks the
a consid
of short

Thre
affording
Accordin
and kām
treasury
succeed.

Thre
in the d
the five k
the dram
streams
arthaprak

anyaya and *tātparya*. The *anumāna* or *pratiyamāna* sense falls within the pale of the *tātparya*. Ānandavardhana, according to the author, seems to have used the word *abhiprāya* for the Nyāya term *tātparya*, and mistaken the Nyāya *tātparya* only for the speaker's intention to speak or express, or he presents the Nyāya concept of *tātparya* after distorting and twisting it so as to suit his own view. According to the present author, *Vyañjanā* should be considered only as a function of the sentence, and not a function of the word.—P.G.

278. Maan Singh :—*Artha-Prakṛtis in Sanskrit Dramaturgy*.

JGJKSV, Pts. 1-4, 1976, pp. 239-46.

The five *artha-prakṛtis* are *bīja* (germ), *bindu* (drop), *patākā* (episode), *prakarī* (episodal event) and *kārya* (denouement). They are not the divisions of the idea of the entire drama, for, then they will not be distinguishable from the *sandhis*, which are *muṁcha* (beginning), *pratimukha* (progression), *garbha* (embryonic form), *vimarśa* (pause) and *nirvahaṇa* (conclusion).

Arthaprakṛtis are the majors (*upāyas*) of the achievement of the object. They are introduced on the analogy of the *prakṛtis* in political science. The hero of a play is a great man who desires to obtain either of the three aims of life—*dharma*, *artha* and *kāma*. He sows the seed (*bīja*) for his aim in the form of his helpers various activities, and makes it spring and grow by *bindu* which is constituted by the incidents that secure the continuity of the plot, when it appears to be disturbed by the introduction of secondary matter. The various elements that help in rendering the *bīja* and *bindu* fruitful are called *kārya*. The hero also seeks the support for his success of *patākā* or episode which spreads over a considerable part of the drama as well as of *prakarīs* or small elements of short duration.

Through dramatizing the *arthaprakṛtis*, the playwright aims at affording aesthetic pleasure (*rasa*) to the connoisseur (*sahṛdaya*). According to Abhinavagupta the import of *kārya* is not *dharma*, *artha* and *kāma* as stated in *Daśarūpaka*, but is the function of kingdom, treasury, fort, etc., without which the ambition of the hero would not succeed.

Three *arthaprakṛtis*, *bīja*, *bindu*, and *kārya* are invariably found in the dramas. *Arthaprakṛtis* are not used in the same manner as the five *kāryāvasthās* which are compulsarily represented. The edifice of the drama cannot be raised merely on the *avasthās* which can release the streams of aesthetic delight, but the source thereof lies in the *arthaprakṛtis*. *Arthaprakṛtis* combined with *avasthās* give rise to *sandhis*.

The *sandhya-aṅgas* depend only on *bīja*, *bindu* and *kārya*. The five *avasthās*, *arthaprakṛtīs*, and *sandhis* have all their existence in dialogues.—S.R.

279. Mandal, Bankim Chandra :—*Authorship and date of Maṅkhakośa*.

ABORI, LVII, Pt. 1-4, 1976, pp. 160-66.

The *Maṅkhakośa*, a Sanskrit Dictionary of homonyms, is known after the name of its author Maṅkha. However, the question of its authorship still deserves a discussion to settle the following points: (1) whether the author of the text is identical with that of its commentary. (2) And whether the author is identical with that of the poem *Śrīkaṇṭhacarita* which is known to have been written by Maṅkha or Maṅkhaka. The author discusses these points on the basis of various references and he comes to the conclusion that *Maṅkhakośa*, its commentary and the *Śrīkaṇṭhacarita* were written by the same author, Maṅkha or Maṅkhaka. The question of the date of the *Maṅkhakośa* and its commentary is also discussed here and this date is shown to have fallen between 1155 A.D. and 1159 A.D. It becomes clear that *Maṅkhakośa* or *Anekārthakośa* (the proper title of *Maṅkhakośa*) was not written before the composition of Hemacandra's *Anekārthasaṅgraha* which had been written between 1138 A.D. and 1143 A.D.—P.G.

280. Mc Gregor, R.S. :—*Tulasīdās Śrīkrṣṇagītāvalī*.

JAOS, XCVI, No. 4, 1976, pp. 520-27.

Śrīkrṣṇagītāvalī (SKG) is a collection of 61 *padas*, individual songs in Brajbhāṣā dealing with aspects of the *līlā* of Kṛṣṇa. The comparison of various MSS shows that the text is in its original form and language. The conclusion of the first *pada* suggests that at the time of its composition, the *padas* were insulaised by Tulasīdās as forming a collection. The final verse indicates to the completeness of the text as supported by the content and arrangement of the *padas*. The problem in the text is posed by seven *padas* which are said all to occur in *Sūradās' Sūrasāgar*. The editor of the Nāgarī Pracārīṇi Sabhā edition of SKG says that these *padas* has been borrowed by, or attributed wrongly to Tulasīdās. At first sight, the *Gautamacandrikā* of Kṛṣṇadatta seems to support this view as it says that Tulasī sang *Viṣṇupada* and also *Kṛṣṇapada* at an early age by bearing the *padas* of *Sūradās* and *Mīrābai*. But Kṛṣṇa worship from Tulasīdās was always strong as supported by internal evidence as to the position, content and readings of the *padas*, which are original to SKG and have been incorporated in the amorphous *Sūrasāgar* as Tulasī's contribution to Kṛṣṇa worship.

LITERATURE, ETC.

There after the date of SKG's composition is discussed Veṇīmādhav Dās in *Malgasaimcarita* attributes the collection to A.D. 1571. Ramnaresh Tripathi proposes a dating 1586-93. Mataprasad Gupta is in favour of a later date on the basis of general evidence of maturity of style. As there is little hope of dividing the date on internal or external evidences, it is reasonable to assume that SKG's composition extended to some years after that of *Rāmacaritamānasa*.

In discussing the structure and content of SKG, The author confirms the familiarity of Tulasidās with *Bhāgavata Purāṇa*. He also discusses Tulasī's religious view point his desire to associate Kṛṣṇabhakti with other religious elements, and his view of the nature of Kṛṣṇabhakti.—S.R.

281. Mishra, H.R. :—*Four Oriental Theories About Literary Pleasure*.

JGJKSV, XXXII, Pts. 1-4, 1976, pp. 289-96.

Indian literary criticism evolved concepts which are original contribution to world thought. One such concept is *rasa* (literary pleasure). To explain this, four theories are described here.

1. According to Bhaṭṭa Lollaṭa, the *sthāyī-bhāva* generated by *vibhāvas*, manifested by *anubhāvas*, and intensified by *vyabhicāri-bhāvas* is generated in the original characters and is superimposed on the actors on account of their clever and successful imitation of the original characters. This superimposition is the cause of pleasure (*rasa*) in the spectator. Lollaṭa takes the two terms *niṣpatti* and *saṁyoga* in Bharata's *sūtra* to be connected with *vibhāvas*, *anubhāvas* and *vyabhicāri-bhāvas*. This is called superimposition theory.

2. According to Śrī Śaṅkuka, the identity of the original character is established through the imitation of the various actions of the former by the latter's superior imitative faculty. The spectator forgets the difference between the two, and takes up the actor to be hero. This inferential knowledge from similarity leads him to experience the emotions of the original character. The use of the words *rasa-niṣpatti*, instead of *sthāyī-niṣpatti* testifies to the inferred emotions being only reflex ones.

3. According to Bhaṭṭa Nāyaka, the poetic graces—*guṇa*, *alaṅkāras*, *vṛtti*, *rīti*, absence of *doṣa*, poetic and dramatic devices, *abhinayas* and music embellish the *abhidhā* (denotative) power of word. The spectator becomes absorbed in it and is enabled to contemplate over what he sees or witnesses. This absorbing contemplation makes him consider the objects as general divested of particularities. This process is called *bhāvanā* and the poetic power which effects it is *bhāvakatva*. It makes the spectator universalize the characters and their emotions, etc. His

mind is illumined by *satva guṇa* and derives happiness. The power of poetry is called *bhojakatva*. The enjoyment of pleasure by the spectator is impersonal.

The words *saṁyoga* and *niṣpatti* thus mean cognition of things in a generalized form.

4. Abhinavagupta explains *rasa* as the enjoyment of the spectator's or the reader's own emotions realized in a generalized form. Due to the efficiency and excellence of the actors, scenic arrangements, and the embellishment of the ordinary utterances of the characters by poetic graces like *guṇa*, *alaṅkāras*, *vṛtti*, and *rīti*, the *vibhāvas* and *anubhāvas* of the original character are generalized. They reveal the latent impressions in the spectator. At this stage, the individuality of the spectator is also lost and his mind becomes free from barriers and he realises pleasure or *rasa* which is transcendental and beyond the scope of language.

Saṁyoga, i.e., the relation between *vibhāvas*, *anubhāvas*, *sañcāri-bhāvas* and *sthāyī-bhāvas* is that of *vyāṅgya-vyāñjaka bhāva*. *Niṣpatti*, therefore, means the suggestion and revelation.

Abhinava's approach is psychological in that every mind, especially that of the sympathetic critic, is endowed with latent impressions natural and implanted in the previous birth or acquired in this life by study and experience.—S.R.

282. Mitra, Manjula :—*The Māhānāṭaka Viewed from the Standpoint of Dramaturgy*.

OH, XXV, Pt. 1, 1977, pp. 13-34.

Māhānāṭaka as a distinct type of play is undoubtedly a non-Bharatan idea. Śāradātanaya is the first dramaturgist to point out that out of 5 types of drama mentioned by Subandhu (viz. *Pūrṇa*, *Praśānta*, *Bhāsvara*, *Lalita* and *Samagra*), *Samagra* is to be reckoned as *Māhānāṭaka*.

The *Māhānāṭaka* under discussion lacks much of the essential features of a drama. It is an integrated collection of fragments of an original drama of great antiquity, now lost. It is in two versions : 1. of Madhusūdana called *Māhānāṭaka* in 9 Acts, and 2. of Damodara Miśra known as *Hanūman-nāṭaka* (also called *Māhānāṭaka*) of 14 Acts.

As Ānandavardhana (9th cent.) quotes from it, *Māhānāṭaka* cannot be later than 8th cent. There is nothing in the present drama that may

LITERATURE, ETC.

mark it as a typical specimen of *Samagra*. Therefore *Mahānāṭaka* known to Subandhu and Śāradātanaya was different from the present one.

Subandhu speaks of *Samagra* to be of two kinds, *Mahānāṭaka* and *Nṛtācāra*. *Mahānāṭaka* of *Samagra* variety is characterized by the presence of all the 4 *Vṛttis* (*Kaiśikī*, *Sāttvatī*, *Ārabhatī* and *Bhārati*) and all the 36 *Lakṣaṇas*. At first, the *Vṛttis* are defined according to Bharata and other dramaturgists and rhetoricians.

Next, coming to *lakṣaṇās*, Bharata does not define them but only enumerates 36 of them, and considers them to be one of the essential features of poetry. Thus they are interwoven with the existence of drama. A drama has three aspects; 1. Literary (solely the domain of playwright), 2. representational (handled by dramatic troupe), and 3. appreciative (by the audience of both dramatist and troupe).

Lakṣaṇās are inter-related to the literary side, and *Vṛttis* to the representational aspect. Śāradātanaya, while recording the opinion of Subandhu, lays stress on both *Lakṣaṇā* and *Vṛtti* features. *Samagra* requires the presence of all *Vṛttis* and *Lakṣaṇās*, while *Pūrṇa*, of all the four *Sandhis*. The rest of the article discusses the definitions of *Sandhis*, etc.—S.R.

283. Moghe, S.G. :—*Motivations of Pūnarvacana*.

JASB, XLIX—LI, 1974-76, pp. 128-35.

The paper aims at investigating the purpose for which a *punar-vacana* is used in the light of different disciplines of learning. The term *punarvacana* is also known as *anuvāda*. After an illustrative discussion, the scholar arrives at :

(i) That there are two groups which have different views on purpose of a *punar-vacana*. The first group consists of *Pūrvamīmāṃsā* and *Dharmaśāstra* and the other is made of *Nyāya-śāstra* and *Alaṅkāra-śāstra*.

(ii) That according to first group a *punar-vacana* is purposeful while according to the second an *anuvāda* is purposeful but a *punar-vacana* is meaningless.

(iii) That the stand, in this direction, adopted by the first group finds supports from other branches.

(iv) That the principle of *punar-vacana* is employed to serve about thirty purposes.

(v) That the principle of *punar-vacana* is employed quite in different ways by the different schools of ancient Indian literature.

(vi) That through above conclusions it is clear that the motivations of *punar-vacana* have undergone a series of evolution in different centuries and by different authors of different branches of learning.—A.C.D.

284. Moorthy, K. Krishna :—*The Contribution of South India to Sanskrit Literature with a Special Reference to Karnataka*

VUOJ, XX, Pts. 1-2, 1977, pp. 9-34.

The scholar makes a general survey of the Sanskrit literature composed by the Sanskrit authors all over India and gives a special reference to the authors of Kerala. During this age, between the age of Epics to sixth century A.D., it is believed by the western scholars, that nothing was produced significant in this sphere.

The scholar is of the opinion that during this age quite a large quantity of work was done. That was the age wherein Veda, Vyākaraṇa, Jyotiṣa, Sāhitya, Purāṇa, Smṛti and the ancient schools of Indian philosophy, especially Nyāya and Mīmāṃsā were composed.

Finally he concludes that Karnataka may well be proud of its contribution it made to the religion, philosophy, *campū*, *dharmaśāstra*, other sciences and arts.—A.C.D.

285. Mukhopadhyaya, Vishvanatha :—*Meghadūte Nagari-citraṇa* (*Depiction of Cities in Meghadūta*). (in Sanskrit).

Sag., XV, No. 4, 1977, pp. 133-36.

Two cities are described in the *Meghadūta*, Alakā and Ujjayinī. The following discussion is meant to find out which of them is superior and dearer to the Cloud.

The heavenly city of Alakā contains fine and tall mansions. It is the abode of Kubera, the Lord of Yakṣas, and is embellished with gems and illuminated by the moonlight issuing from the crescent on the head of Śiva. The city is seated on the lap of its lord, the Kailāśa like a *svādhīna-patikā* with its shawl in the form of the sheet of the waters of Gaṅgā slipping from its body. Flowers bloom in it in all the seasons and there is perennial gaiety in it. With the exception of the unfortunate Yakṣa, there is no pang of separation between married couples. Yakṣas stroll in it happily in company of their fine consorts. Lovely

belles go to meet their trysted lovers. Though Kāma does not draw his bow for fear of Śiva, the darts of amorous leers shot from under the curving eyebrows of lovely women prove infallible. Thus Alakā is supreme in prosperity, splendour and luxury.

Ujjayinī, on the other hand, is the city of mortals. It is called Viśāla on account of its vast size. It is the capital of Avanti. Leaving the straight course to the north, the Cloud takes a tortuous turn to visit its beloved city. Hovering over its mansions, the Cloud takes rest sometime on the laps of sky-scrappers, sometimes within the houses and sometimes on the roofs of the palatial buildings. It is here that the Cloud wins the favour of Bhavānī, the consort of Śiva.

Ujjayinī is thus an effulgent fragment of heaven itself. Here the Cloud is free to move wherever it likes. Besides getting relief from journey's fatigue in the mansions of the city, it receives a present from the pet pea-cocks in the form of their dance.

From all this description, it appears that Ujjayinī had a special attraction for the Cloud and, as a lover meeting his beloved, it abandons its straight path to the north and taking a tortuous route to meet it and remove its pang of separation. Thus Ujjayinī is dearer to the Cloud than Alakā.—S.R.

286. Ramamurthy, K.S. :—*Śrīvatsalāñchana : The Source of Inspiration to Jagannātha Paṇḍit.*

VUOJ, XX, Pts. 1-2, 1977, pp. 1-8.

The scholar presents here a detailed account of similarity in the works of Śrīvatsalāñchana (1568 A.D.) and Paṇḍit Jagannātha of *Rasagaṅgādhara*. Śrīvatsalāñchana inherited his poetic talent probably from his father Viṣṇudhara ācārya, a great scholar and a poet in his time. Śrīvatsalāñchana wrought at least three works (i) *Kāvya-parikṣā*, (ii) *Kāvya-mṛta* and (iii) *Sārabodhinī*, a commentary on *Kāvya-prakāśa* of Mammaṭa. In his works, his originality is marked everywhere in either dispensing away with some items or merging them with others as in the case of *Gūṇas* and *Alaṅkāras*.

As a matter of fact, almost every poet or critic owes, more or less, to his predecessors. So, Śrīvatsalāñchana also owes ancient rhetoricians usually, but his tactics is unique. He is perhaps the first rhetorician who quotes lines from the Upaniṣads in order to support his argument.

Nevertheless, Jagannātha's mind and heart was almost absolutely influenced by the works of Śrīvatsalāñchana. But, being a genius,

Jagannātha has made, everything taken from others, his own by his forceful language, clarity of expression, unique style and scholarship. —A.C.D.

287. Nahta, Agar Chand :—*Mahāvīra kī Prācīnatam Jeevanī*. (The Life of Māhāvīra). (In Hindi).

PPB, IV, No. 1, 1976, pp. 116-21.

In the *Acāraṅga*, it is stated that there were five main events in Lord Mahāvīra's life, viz., (1) Descent from the tenth heaven into the womb of Śrī Devanandā, the wife of the Brāhmaṇa Rṣbha Datta, (2) transfer of the foetus from the womb of the Brāhmaṇa lady into the womb of Śrī Triśalā, the wife of the Kṣatriya Siddhārtha living in the Kṣatriya zone of the same village named Kuṇḍagrāma. (3) When born, he was put under the care of five nurses, and was given three names, parental name Vardhamān, ascetic name Śramaṇa and the divine name Lord Mahāvīra. 4. Having received education, he married Śrī Yaśodā of Kauṇḍinya gotra. For 30 years he enjoyed the household life and had a daughter with two names Anavadya and Priyadarśanā. 5. On the death of his parents, he gave away all his property in charity and turned a wandering mendicant (*parivrājaka*).

The last ceremony is described thus : After having given away in charity 3, 888, 000, 000 gold coins in the last year of his household life, he took a bath with pure water under auspicious constellation. He was then carried in a palanquin to the garden of the Kṣatriyas. There he sat facing the east, and removing all his ornaments, he pulled out the hair of his head both on the right and left side with five handfuls on each side. Then he dismissed all his friends and relations took a resolve to bear all hardships and troubles for 12 years and left for the village Kummāra. Thereafter he roamed the country in a spirit of detachment and equality.—S.R.

288. Nandi, T.S. :—*What Lollaṭa Took For Granted*.

Vid., XIX-XX, Nos. 1-2, 1976-77, pp. 32-34.

Lollaṭa, it seems, took at least four things for granted while advocating his view on *rasa*-realization. The first point he takes for granted is the implication of the word *sthāyin*, which is not acceptable to later commentators. The second assertion of Lollaṭa concerns the nature of the *anubhāvas*, which he clearly takes as the *anubhāvas*, resulting from the state of *rasa*-realization. They could not find place in the *sūtra* which deals with the cause element of *rasa-niṣpatti*, Bharata, while discussing the nature of the *bhāvas*, both *sthāyin* and *vyabhicārin*, has

LITERATURE, ETC.

187

described the *anubhāvas* of individual *bhāvas* which are virtually identical with the *anubhāvas* of the corresponding *rasas*. Lollaṭa's observation is no doubt sound, because he holds *rasa* to be only the enhancement of the *sthāyin*, originally found in the *anukārya* and then in the *anukartā* also.

Lollaṭa's third observation holds that *rasa* primarily resides in the original character, the *anukārya*, and then in the *anukartā*, actor, on account of *anusandhāna*. There is no difference between the *laukika rasa* and *rasa* in literature. The fourth major assertion on his part is that not only the *sthāyin* itself is *rasa*, but it also implies that *rasa* in literature could be *sukha-duḥkhātma*, i.e., of the nature of happiness or unhappiness in keeping with the nature in the worldly context.—S.R.

289. Nandi, T.S. :—*The So-called Alaṅkāra School*.

Vid., XIX-XX, Nos. 1-2, 1976-77, pp. 35-36.

A sort of popular usage, prevalent among scholars in pursuit of *Alaṅkāra* studies, chooses to give such names as, 'the *alaṅkāra* school', 'the *rīti* school,' 'the *rasa* school,' etc., etc.

Normally Bhāmaha, Udbhata, Rudraṭa, and at times even Daṇḍin, are associated with the *alaṅkāra* school, with Bhāmaha's name as a probable promulgator of this school of thought. Many scholars create an impression that the *alaṅkāra* school is so designated because the writer of this school have attached prime importance to the concept of *alaṅkāras* of both word and sense—the term *alaṅkāra* taken in its narrower connotation of 'figure of speech.' But Bhāmaha also discusses *doṣas*, and *guṇas* to some extent, and classification of literature, its cause, etc. Then why do we associate his name with so-called *alaṅkāra* school?

Basically, the whole concept behind the term '*alaṅkāra* school', is different. For earlier writers any thing that rendered charm in literature (*kāvyaśobhākara*) was *alaṅkāra* in the wider sense. Hence, they were all *alaṅkāravādins* in the wider sense of the term.—S.R.

290. Nipanikar, R.P. :—*An Anomaly in the Case of Triluptā Upamā as Discussed by Mammaṭa in Kāvyaaprakāśa X and Its Possible Solution*.

JSU, X, No. 16, 1977, pp. 123-26.

In Chapter X of *Kāvyaaprakāśa*, Mammaṭa gives *mṛga-nayanā* as an illustration of *triluptā upamā* or *upamāna-vādi-dharama-luptopamā*, a

simile in which standard of comparison, word of comparison like *iva*, etc., and the common property of *upamāna* and *upameya* are dropped. The *Bahuvrīhi* compound *mṛga-nayanā* is dissolved as *mṛga-nayane iva nayane yasyāḥ sā*. Mammaṭa says that it would be *triluptā upamā* only if the dropping of the words is done according to the *Vārttika* : *saptamy-upamān-pūrva-padasyottara-pada-lopaś ca* on Pāṇ. II. ii. 24 (*anekam-anyapadārthe*), which means that the compound word with the first member in the locative or word expressing *upamāna* forms a *Bahuvrīhi* with another word, the latter member of the first compound is dropped, e.g., *urasi-sthāni lomāni yasya sa urasi-lomā*, *kaṇṭhe-sthaṇ kalo yasya sa kaṇṭhe kālāḥ*. In these instances *stha*, the second member of the previous compound is dropped. Another example *uṣṭra mukhaḥ* or *mṛga-nayanā* when dissolved gives *uṣṭra mukhaḥ iva mukhaṇ yasya saḥ* or *mṛga-nayane iva nayane yasyāḥ sā*. Here *uṣṭra-mukhaṇ* or *mṛga-nayane* is considered to be *upamāna-pūrva-pada*, but strictly speaking *uṣṭra* or *mṛga* is the *pūrva-pada*.

Kaiyaṭa suggests in his *Pradīpa* on *Mahābhāṣya*, takes *uṣṭra* to be *upamāna* by attributing the property (*mukhatva*) of the part to the whole and taking *uṣṭra-mukha* to be *upamāna-pūrva-pada*. Thus, when *uṣṭra-mukha* is compound with *mukha*, it will lose *mukha*, the second member of the compound. But in that case, it would be *dvi-luptā upamā* and not *triluptā*, because only the *vādi* and *dharma* are dropped, and not *upamāna*.

Arjunwadkar and Mangrulkar interpret the *Vārttika* in two ways; (1) *saptamī-pūrva-padasya upamāna-pūrva-padasya ca uttara-pada-lopaḥ*. Thus *urasi-stha* loses *stha* when compounded with *loman* in *Bahuvrīhi*, and *mṛga-nayana* being the *upamāna* in the *Bahuvrīhi* *mṛga nayana-nayanā*, loses *nayana* which is *uttara-pada* as compared to the last *nayanā*. And (2) *saptamī-pūrvasya upmāna-padasya ca uttara-pada-lopaḥ*. In this way, in *stha* in *urasi-stha*, being *saptamī-pūrva*, is lost as *uttara-pada* when compounded with another word in *Bahuvrīhi*. *Mṛga-nayane*, being the *upamāna-pada* loses *nayane*, the *uttara pada* when compounded with another word in *Bahuvrīhi*. But the professors are not confident of their suggestion being accepted.

The present writer overcomes the difficulty by the extension of haplology, which drops one of the two similar syllables *śeva + Vṛdhaḥ = śevṛdhaḥ*), to similar words; in *mṛga-nayana-nayanā*, one *nayana* is dropped by haplology.—S.R.

291. Pai, G.K. :—*Rukmiṇīvijaya of Vādirāja*.

JGJKSV, XXXII, Pts. 1-4, 1976, pp. 353-73.

Rukmiṇīvijaya of Vādirāja is a *Mahākāvya* of 19 cantos with about 65 verses each. It describes the exploits of Kṛṣṇa and events of his life

LITERATURE, ETC.

189

for which the 10th *Skandha* of *Bhāgavata* serves as the source material. *Vīra* is the predominant sentiment, and *Śṅgāra* and others are employed as ancillary in different situations. It is embellished with the descriptions of Gokula, Dvārakā, Mathurā, Vṛndāvana, Kṛṣṇa's sports, *Rāsa* dance, his battles with the demons (*Asuras*); seasons, etc. *Bhakti* is another characteristic of the poem.

Apart from being a religious poem, it has served as a medium for the author to discuss the principal tenets of Madhava philosophy. One of the invocatory verses is addressed to Madhavācārya. Several scattered verses are the shining examples of the poet's extreme reverence and humble devotion to Madhavācārya. His passionate faith in the superiority of *Madhava-Siddhānta* led him to inject and discuss some of the fundamental principles of Madhava philosophy. Advaitins are condemned.

The poem begins with the appeal of the Earth to Viṣṇu to relieve her of the oppression of the demons. Viṣṇu promises succour and take birth as Kṛṣṇa, the son of Devakī and Vāsudeva. It ends with the birth of Vajra.

A deep devotional fervour colours the whole poem. Lamentation the Gopīs at Kṛṣṇ's departure of Mathurā is indeed touching. *Rāsa* dance is of exquisite beauty.

Vādirāja is said to have been a Tulu Brāhmaṇa by birth and flourished in the 16th cent. (c. 1480-1600). He is also said to have been ordained as a monk at the age of eight, studied under Vagisa and succeeded him as Pontiff of his Maṭha. He is the most popular writer of Dvaita literature. He has written more than a dozen original works.—S.R.

292. Panchal, Govardhan :—*Kuṭiyāttam and its Links with Classical Sanskrit Theatre*.

JOIB, XXVI, No. 3, 1977, pp. 251-67.

In Kerala, many of our traditional religious and secular theatre forms have retained their simplicity, while others have become highly sophisticated and aesthetically refined, such as Kūttu, kṛṣṇattam and Kathakali. Kūttu has three varieties: *Prabandham*, *Nannyār*, and *Kuṭiyattam*. Actors (*cakyars*) and actresses (*nannyar*) are hereditary from centuries.

Prabandham : *Prabandham-kūttu* is a solo performance by *cakyars* of Puranic and Epic episodes during the day in some of the temple

theatres, while *Nannyār-kuttu* is a solo performance by *nannyārs* during the night of the life of Kṛṣṇa from *Bhāgavata Purāṇa*.

Kuṭiyattam : It means joint acting by men and women as in Classical Sanskrit plays, reflecting the classical traditions and yet having a strong local flavour. It is a form of dance-drama linked in its various elements with the *Nāṭyaśāstra* of Bharata. It is *Āṅika*, *Vācika* and *Sāttvika*.

Āṅika : Basically *Kuṭiyattam* is *Āṅika-abhinaya* in which the *cakyars* may concentrate on one of the verses in the text of a classical Sanskrit drama of a poet and go on amplifying its crucial words interpreting them with the associated ideas in an exhaustive manner.

Vācika : It has to be handed down from teacher to student and is used in three different ways : (1) in a simple straight speech with natural *Āṅika*. (2) stylized recitational speech of prose in stylized *Āṅika* and (3) speech set to *svaras*, to be sung, or more correctly, recited.

Sāttvika ; *Sāttvika abhinaya* is the most difficult, and cannot be taught, but only expressed by the movements of, eyes, brows, eyelids, cheeks, lips, and shedding tears, horripilation, etc., by the actor identifying himself with the character.

The make up costume, properties (like the bow, arrow, etc.,) are highly stylized.

Kuṭiyattam seems to have retained these in their essential character but the occurrence of some modification in the technique cannot be denied.

The temple theatre in Kerala is called *Kuṭṭampalam*, some of which are exquisite examples of architectural art. Although all the traditional forms of dramatic performance use several of these elements, and conventions, but none can claim the antiquity back to a thousand years.—S.R.

293. Pandey, A.N. :—*A Note on Harṣacarita*.

JGKSV, XXXII, Pts. 1-4, 1976, pp. 309-11.

M. Krishnamachari in the *History of Sanskrit Literature*, mentions four commentators, Rājānaka, Śaṅkarakaṇṭha, Raṅganātha and Rucaka (Ruyyaka). Raṅganātha's commentary, *Marmāvalokinī* is very helpful with a lot of information and critical elucidations,

explaining knotty points of the text. On p. 102, there are three verses explaining the technical term *a-visaṁvādin*. The commentary has not given the name of the work from which these *ślokas* have been cited.

In one half of the *Anuṣṭubh* says : *saṁvādas tvānukulyaṁ syād visaṁvado vilomatā*. The poet makes clear the meanings of these words in the following two *ślokas* by citing the following instance :

At the time of observation of the vow (*vrātānuṣṭhāna-samaye*), it is not clear what the *vrata* is in absence of the context), a lovely lady, full of passion, lying on the bed is desirous of something. The man who though possessed of sound organs of sense, does not act in conformity with the occasion (or woman's desire) by resorting to intercourse, is *visaṁvādin*. Another who acts contrary to him, i.e., inconformity to the situation is *a-visaṁvādin*, 'not acting contrarily'.

From this is quite evident that there was a *śloka-baddha* commentary on *Harṣacarita*, whether composed by Ruyyaka or Śaṅkarakaṇṭha or some one else.—S.R.

294. Pandey, Rāmajiyavana :—*Karpūra-carite Samāja-citraṇam* (*Depiction of Society in Karpūracarita*). (in Sanskrit).

VS, XIV, Nos. 3-4, 1977, pp. 16-22.

Vatsarāja, the Prime Minister of Paramārddideva, the king of Kālāñjara, had written eight dramas, among which one is *Karpūracaritam*, the *Bhāṇa* variety of drama of which the characteristic feature is the depiction of the social conditions of the underworld.

The poet has depicted a true picture of the social life of the dregs of the society, who are looked down upon and neglected by the upper classes. The characters in the drama are gamblers, drunkards, thieves, swindlers, harlots, etc.

Gambling, drinking, and prostitution were the chief means of recreation and amusement. Success in gambling was considered as much a matter of jubilation as the conquest of a kingdom. Theft was considered to be an honourable art. Women were regarded as means of satisfying the lust of men. Wives were disregarded and neglected and mistresses and harlots sought after. There were rivalries among the customers of the prostitutes. Even among those scarlet women, there were some who could not be bought by money, but could be won by the noble qualities of their customers. Thieves, robbers, swindlers, forgers and hoodlums flourished under the patronage of *Dādās* (*Thekedārs*) who used to employ them to defeat their rivals.

Government officials were corrupt, especially the police. Bribery, forgery, robbery and similar vices were rampant among the denizens of the underworld. But at the same time festivals were celebrated, courtesies were exchanged, congratulations and thanks were offered at the proper occasions. People worshipped gods and goddesses, but only for their success in dark deeds like gambling, thieving, etc. *Māyā* (deception) was highly eulogised and in support of its practice, names of Rāma, Kṛṣṇa and Viṣṇu were cited. People believed in re-birth and transmigration. Women loved to adorn themselves with finery, ornaments and perfumes.

This is the picture of society depicted in *Karpūracarita*.—S.R.

295. Pandit, Sneha :—*Indian Dramatic Tradition*.

VII, XV, No. 1, 1977, pp. 52-59.

Bharata's *Nāṭyaśāstra* is a systematized compilation of 5th cent. of the prevalent code of thought and practice of the dramatic principles. Drama, according to Indian tradition, was not an isolated form, but a total art composed of dance, music and poetry. Indian dramatic art is best understood in the overall background of vedic thought, according to which all life tends towards the realization of a single imminent and transcendental principle. The inner principle (*Ātman*) and the outer (*Brahman*), the psychical and the cosmic, find a perfection of being in the awareness of reality which, in ultimate analysis, is an all pervading oneness.

The main features of the theory are : (1) Drama is not an end in itself. It subserves the four purposes of life—*dharma*, *artha*, *kāma*, and *mokṣa*, (2) The essence of drama is to evoke a unified homogeneous state of consciousness, conceived as *Rasa*. After discussing about how to achieve *Rasa* through various psychological moods and emotions (*bhāvas*, *vibhāvas*, *anubhāvas*, and *vyabhicāribhāvas*), the author points to the significant features implied in the dramatic arts, viz., (1) The use by the actor of his body and mind for the fulfilment of a higher end, rather than for the expression of personal emotions, (2) the achievement of a complete identification between the artist and spectator, resulting in a unity of consciousness, and (3) the statement of reality as a universal principle and not an individual interpretation.

It is clear that traditional Indian dramatic art was not the prosaic kind of mimetic art depending primarily on the spoken word, as what existed in Europe, but a highly poetic form of expression. *Nāṭya* implies both dancing and acting.—S.R.

296. Paraddi, Malikarajuna :—*The Poetry of Gaṅgādevī*.

JKU, XXI, 1977, pp. 36-44.

Gaṅgādevī was the queen of king Kampana (Vīra Kamparāya), the eldest son of Bukka who was the younger brother of Harihara I. Her poem *Madhurāvijaya* eulogises the conquest of Madhurā by her husband.

Bukka's date is known to be A.D. 1343-79 and of Gaṅgādevī's son, Harihara II, A.D. 1379-1404. N. Anantarangachar has, therefore, placed the composition of the poem in A.D. 1380.

Madhurāvijaya is available in fragments. Only nine complete cantos have been edited by P. Subrahmanya Sastry with his own commentary *Bhāvaprakāśikā* in 1969.

Gaṅgādevī is very much influenced by Vyāsa and Kālidāsa both of whom have been eulogised by her. She excels in the art of giving descriptions. The fifth canto is full of descriptions, the author has quoted verses from her poems illustrating her descriptions of the beauty of her husband, of the capital, domestic happiness, the battlefield, the pitiable condition of Madhurā after devastation caused by the Muslims, the seasons, etc.

Gaṅgādevī has kept before her the ideal of good poetry, and is confident of the fact that *sahṛdayas* are sure to appreciate what is best in her poem. The verses quoted are sufficient to prove her power of characterisation, skill in proper use of *alaṅkāras* like *upamā*, *utprekṣā*, *śleṣa*, *rūpaka*, *vyatireka*, etc., delineation of *rasas* like *vīra*, *śṛṅgāra*, etc., her knowledge of mythology and imaginative power. Her originality is evident when she describes that 'if the black spot of the moon were to peep out, only then would the moon bear comparison with her husband's bearing moustaches.' The poem is sure to bring her fame.—S.R.

297. Parasuram, A.N. :—*Bharata's Nāṭyaśāstra : A Survey*.

BITC, 1977, pp. 179-82.

Critics assign to the compilation of *Nāṭyaśāstra* (NS) of Bharata 500 B.C. on the basis of the occurrence in it of words of dialects like Prakrit, Māgadhī, Avanti, Prācyā, Śauraseni, etc. and of grammar and prosody of many meters recalling Vedic traditions and concepts of *Nṛtiśāstra* earlier than of Kautilya. NS is indeed is a mini-encyclopaedia dealing with various subjects like music, dramatics, etc.

The first three chapters deal with the origin of drama, construction of the stage, auditorium and *Raṅga Pūjā*. Later writers like Kobala, Kautsa, Dattilla, Kaśyapa, etc., added to and amplified the work of Bharata.

The fourth chapter deals with different *Nṛttas* which were originally composed by Parameśvara to be used in *Karaṇa* and *Aṅgahāra* performed during *Pradoṣa*. *Karaṇas* arise from the various combinations of hands, legs and poses. Though thousands of *Karaṇas* are possible, the selections gets narrowed down to 108. The entire subject of *Karaṇa* is vague owing to the variations in their description in many versions.

A steady amplification, enlargement and extension of the essential elements latent in *NS* has been going on till the 18th cent. as evidenced by the works like *Viṣṇudharmottara Purāṇa*, *Nāṭaka-Lakṣaṇa-kośa*, *Kaiśikivṛtti Mānasollāsa*, *Saṅgīta-ratnākara*, etc.

The characteristic features of evolution in Indian dance tradition is the continuous enrichment through the assimilation of new movements and gesture not found in *NS*. This movement of assimilation and enrichment is constant and continuous and is expected to go on as long as art pursues beauty and is sustained by the creative spirit.—S.R.

298. Raja, K.K. and Geetha :—*Further Light on the Guṇapatākā*.

AORM, XXVII, Pts. 1-2, 1977, pp. 1-4.

Guṇapatākā is a lost work on erotics of which quotations are available in *Ratirahasya* of Kakkoka. Some more references from this work have been traced by P.K. Gode, V. Raghavan, Viraraghavacharya, and Narahari, in other works and commentaries.

S.C. Upadhyay in his translation of *Ratirahasya* (RR) has ascribed the authorship of *Guṇapatākā* (GP) to Mūladeva, the legendary authority on enticing women and stealing, but Raghavan does not agree with this view, because Mūladeva who is given as the interlocutor, could not be the author. Harihara, in his commentary on *Mālāī-Madhava*, says that *Guṇapatākā* was the name of the courtesan whom Mūladeva instructed in the art of Love. As to the date of GP, we can only say that it is earlier than *Ratirahasya*.

Besides quoting the verses GP found in RR, the authors of the article have given a Prakrit verse quoted by Śeṣakṣṇa in his *Prākṛta-candrikā*. Pṛthivīdhara in his commentary on *Mṛcchakaṭīka*, has stated that the term *Ganikādārikā* is explained in the GP as a particular kind of harlot. Another verse of GP quoted in various commentaries is regarding the

means of whiling away the time of a lover during the absence of the partner. This is quoted by Dakṣiṇāvartanātha on the *Meghadūta*, Pūrṇasarasvatī on *Mālātī-Mādhava*, and Mallinātha on *Raghuvamśa* and *Meghadūta*. Lakṣmidāsa's commentary *Vilāsini* on *Śukasandēśa* says that the term *citra-karma* is explained as 'drawing of the portrait,' and not 'looking at it' in *GP.*—S.R.

299. Raja, K.K. :—*Aucitya-dikṣā- Kālidāsasya*.

AORM, XXVII, Pts. 1-2, 1977 pp. 1-13.

Kṣemendra in his *Aucitya-vicāra-carcā* says that *aucitya* is the essence or secret of *rasa*, the very life of poetry. Kālidāsa, by his poetic genius, has infused life in inert things. His Himalaya is not only *devatātmā*, but also a living being with minerals as his red lips, *devadaru* trees as his long arms, and the rocks as his broad chest. Kālidāsa has used almost all *alaṅkāras* in his works. The author has shown *aucitya* in the use of his *alaṅkāras* and descriptions.

Propriety (*aucitya*) in the use of metres is seen in the employment of *Mandākrantā* in describing love, *Viyoginī* in pathos, *Anuṣṭubh* in praying to the deities, etc. It is called *Vṛttaucitya* by Raja. In the use of *Upamā* Kālidāsa really demonstrates his *ucitya-dikṣā* (dedication to *aucitya*). His *Upamānas* are not far to seek; they are near at hand (*deśaucitya*) and when Parameśvara (Śiva) is described as greeting Brahmā with a nod of his head, showing respect; Viṣṇu with words of mouth, showing intimacy or friendship; Indra with a smile showing favour and the gods with a glance showing recognition, it is an instance of *Loka-svabhāvaucitya*. *Padaucitya* is seen in the opening verse of *Raghuvamśa* where he describes the union of Śiva and Pārvatī as inseparable as words and their meanings. Instances of *Padakramaucitya* and *Rasaucitya* etc., are also given. Proper use of *śabdālaṅkāras* and *Arthālaṅkāras* is also illustrated.

The author has criticised Keith for finding fault of unreality in Kālidāsa's poetry in depicting the longing of the Yakṣa in temporary separation of a year from his wife in *Meghadūta*. But he finds a *Vipralambhasṛṅgāra* as the *angin* (principal) *rasa* in that description.—S.R.

300. Ram Gopal :—*Haryana's Contribution to Sanskrit through the Ages*.

JOIB, XXVI, No. 2, 1976, pp. 173-77.

It is an established fact that Vedic literature was composed in this region which is hallowed by the sacred rivers Sarasvatī and Dṛṣadvatī.

A large number of Vedic hymns were visioned by the seers on the banks of the Sarasvatī. It was the pre-eminence of Sanskrit learning on the banks of this sacred river that exalted Sarasvatī to the rank of a goddess of learning. Internal evidence of the Brāhmaṇas points to their being composed in Haryana. The famous lake Śaryāṇavat alluded to in the RV, the J. Br. locates in the western part of Kurukshetra and connects it with the legend of Dadhyañc.

Similarly, *Upaniṣads* also allude to the Kuru region and its inhabitants. The bulk of the *Kalpasūtras* including the *sūtras* of Kātyāyana, Laṭyāyana, Śāṅkhāyana, Baudhāyana, Bhāradvāja and Āpastamba, seem to have been composed in Haryana, and betray close familiarity with the rivers, lakes, localities, rites and customs of the Kuru region.

The composition of *Mahābhārata*, and *Manusmṛti* may be assigned to this region. King Harṣa (7th cent.) of Haryana composed the plays *Nāgānanda*, *Ratnāvalī* and *Priyadarśikā* and his poet Bāṇa wrote the *Harṣacarita* and the romance *Kādambarī*. According to tradition preserved by Rājaśekhara and *Śārṅgadhara-Paddhati*, the poets Mayūra and Mātāṅga-Divākara were also at Harṣa's court.

After 1000 A.D. Haryana was ravaged by waves of foreign invasions. Consequently no literary work was possible in a disturbed and war-torn territory. — S.R.

301. Rishabhchandra, K. :—*Hamāre Sanskrit Nāṭakon men Prākṛit (Prakrit in Our Sanskrit Dramas). (in Hindī).*

JAnt JSB, XXX, No. 2, 1977, pp. 46-48

One of the factors responsible for the neglect of Prākṛit is that a wrong impression is fixed in the minds of the people that Prākṛit is the language of the Jains and their religion. Another factor is the belief that Prākṛit is a derivative or corrupt form of Sanskrit. Both these notions are wrong. As a matter of fact, Sanskrit itself is a refined form of early *Chandas* and other Vedic dialects, while the various Prākṛits have developed from the popular speeches current from the Vedic times. Hence, both Sanskrit and Prākṛits have been contemporaneous and are the products of earlier traditions. Secular literature in prākṛit has been written by Hindus, Jains, Buddhists and even Muslims. Prākṛit has held a place of honour with Sanskrit dramatists which is evident from its use on a large scale in their works. The following statistics corroborate it.

A close study of the Sanskrit dramas of Kālidāsa, Śak, Vik and Māl. reveals that the number of Sanskrit speaking actor is 30, while that

LITERATURE, ETC.

of Prākṛit speaking, 54, and the use of Sanskrit is equivalent to 1213 *ślokas* (each *śloka*=32 syllables) and of Prākṛit, 1102 *ślokas*, i.e., in the ratio of 52:48.

Similarly, the dramas of Harṣa show the use of Sanskrit and Prākṛit in the ratio of 52:49 percent, and in Śūdraka's *Mṛcchakatika*, the number of Prākṛit speaking actors and the use of PKT. is three times that of Sanskrit. In the main plays of Bhāsa, too, the proportion of SKT. and PKT. is almost equal

This shows that Prākṛit was the language of the common people and Sanskrit that of the learned. Both had their growth as independent language.—S.R.

302. Rohrborn, Klaus.—*Fragmente der Uigurischen Version des, Bharani-Sūtras der Großen Barmherzigkeit* (Fragments of Turkish version of Bharanisūtras of the great Merciful). (in German).

ZDMG, CXXVI, 1, 1976, pp 87-100.

A critical study of a fragment of a favorite treatise of Northern Sung Dynasty (960-1127).—N.D.G.

303. Roth, Gustav :—*Notes on Bambhadatta's Story*.

JOIB, XXV, Nos. 3-4, 1976, pp. 349-53.

In writing "A Lexical Note on Bambhadatta's story" in Jacobi's text (JOIB, XXIV, 1-2, 145-47), Gombrich discussed the two Prākṛit words *Obhedio* and *Sarisari/saribhari* which occur in the episode of Cock-fight. He translates the expression *Sarisari* as "They were both quits", and makes suggestion to its etymology.

1. Roth sees in *sari* of *sarisari*, the original Skt. *Sadṛśa* from which it is derived, meaning 'like, suitable, equal'. The reduplicated form *Sarisari*, like English 'fifty fifty', the sense 'at par at par' indicates 'equal shares'. This supports Gombrich's ingenious translation "They were both quits." Gambrich also considers the possibility of reduplication, and refers to the money Dravidian loans of *sari*, e.g., Tulu *sarāsari* equality; alike, right, proper. Variant *saribhari*, Gambrich refers to Gujarātī *Sarabhara* 'equal, at par.' Mehta explains it as *sara* head + *bhr* 'to fill.' The variant *Saribhari* represents a more recent stage the older reading being *sarisari*.

2. In the story occurs the Āryā meter verse :—

Jaha vaṇadavo vaṇadavaṃ davassa jalio khaṇena niddahai, evaṃ kaṣaya-parinao jivo tava-sanijanam dahia.

Meyer translates, "As the forest fire kindled by the forest fire burns the essence of the forest in a moment, so the soul changed by passions consumes asceticism and self-control." He suggests *vana-davaṃ* may be *vana-dravaṃ*, 'juice, essence of the forest'. According to him "*vanadava* would be a punning word and not a bad one if we bear in mind that the soul itself destroys the soul as *vanadavo vanadavaṃ*."

Leumann suggests to read *pāda* 'a' *Jaha vana-davo vanaṃ dava-davarsa jaliḥ*, "as the rapidly kindled forest fire burns up the forest, etc., *dava-davass*=*drava dravasya* means 'quickly' indeed.

Roth sees in it metrical difficulty. He suggests the reading for 'a' *Jaha vana-davo vana-davaṃ dava-sanijaliḥ ehaṅkna viddahai*, "just as forest fire blazed up in a moment by the forceful speed (of the wind) burns up the forest wood," etc.

In this, there is stylistic repetition, the word *dava* is employed thrice and *vana* in connection with it twice; *dava* has three different meanings, (1) forest-fire, (2) forest-wood, and (3) forceful-speed. The second *vana-dava* is merely a pleonastic expression, *dava* itself can also mean 'forest.'—S.R.

304. Sastri, V.H. Subrahmanyam :—*Śubdaśāktimūlavastudhvanivicraṇaḥ*. (The basic power of word. An Analysis). (in Sanskrit).

AORM, XXVII, Pts. 1-9, 1977, pp. 1-6.

Attempts to prove through well documented evidence that basic power of word is *Dhvani*. The authorities discussed are: Ānanda-vardhana, followers of Dhvani school Mammāṭa, Ruyyaka, Vidyānātha etc. Panditarāja Jagannāth's views have also been discussed elaborately. Concludes with the remarks that as and when explained it has been observed that the essence of the power of word is *Dhvani*.—N.K.S.

305. Satya Vrat :—*The Cārudatta and the Mṛcchakatika : An appraisal of their Relationship*.

VIJ, XIV, Pt. 2, 1976, pp. 207-15.

Owing to a close similarity in plot, language and diction between *Cārudatta* (CD) ascribed to Bhāsa and Śūdraka's *Mṛcchakatika* (MK) there is no doubt about their common origin, only the priority or posteriority of the shorter play has to be determined.

The text of CD is vague, elliptical, full of grammatical oddities, crudity of taste and incoherence in dramatic conception. Coupled

LITERATURE, ETC.

199

with its resappy character it demonstrates mistakably the hand of an unimaginative epitomizer.

In the prologue to MK, there is a humourous dialogue between sūtradhāra and his wife in which both employ the passive voice, but in CD there is a serious anacoluthon in a similar dialogue. Verse 6 in Ist Act of CD which is a lament of poor man is incorporated casually. The last line *papain karama yat parair api kṛtaṁ tat tasya sombhā vyate* which in MK has a terrific irony in alluding to the crime of Śākara in strangling Vasantasena is shifted to Cārudatta. No writer could have written this line in a verse unless he of the transference of the crime to Cārudatta. In CF it has no such significance, and could not but have been borrowed from MK.

The writer then gives several instances of lapses, want of meaningfulness in dialogues, unimaginative epitomising, failing to retain the spirit of the original MK etc. and gives indications that CD is a complete play in the firm four Acts. The maid's cryptic remark that she is glad that the play involved the no death and the Gaṇika's cryptic statement *hadāse[mā hu vaddhāhehi* indicates the desire of the author not to stretch the play further and also his acquaintance with the long play. It is sheer travesty of chronology to assign it to Bhāsa.—S.R.

306. Sharma, Buddhadeva:—*Kālidāsa Bhavabhūtiyoh Kāvya bimbānu-prekṣa (Review of the Imagery of Kālidāsa and Bhavabhūti). (in Sanskrit).*

Sag., XVI, No. 3, 1977, pp. 247-89.

Bhavabhūti's works appeal to the heart, Māgha's to the intellect, but Kālidās' Kāvya charm both the heart and the intellect.

Rhetoricians have declared suggestion (*dhvani*) to be an exquisite mode of conveying the emotions and sentiments of human mind. Kālidāsa and Bhavabhūti, though widely separated in time, are equally eminent in giving expression to human feelings. Here it is intended to test their merit on the touchstone of Western rules of poetics.

Man's mind is the sum-total of imagination and feelings. It is not possible to correctly delineate the characters of heroes like Duṣyanta and heroines like Śakuntalā without the study of psychology. To take an instance from *Uttararāmacarita*, 'what was the condition of Rāma's mind when he was going to embrace a delicate spray of Aśoka bending with the weight of its breast-like bunches of flowers?' cannot be explained by rhetorics. Separated from his beloved, Rāma was in a state of mental illusion and wanted to embrace the hallucinatory image of Sītā seen in

that spray like an apparition. In psychology this state of mind is called paronasia.

Imagination, beauty, mind, feelings and life's experience are all interrelated in creating images in poet's mind who represents the human mind. Aesthetic experience is always subjective. The appearance of Śiva smeared with ashes, coiled with serpents and clad in elephant hide dripping blood appeared horrible to Umā's mother, but in the eyes of Pārvatī it was the most beautiful figure.

Kālidāsa's Yakṣa eagerly embraces the chilly Himālaya winds because they had touched the body of his beloved. So does Bhavabhūti's Mādhava beseech the breeze laden with honey-fragrance of full-blown Kunda flowers to enfold his body because it had caressed the body of his beloved. Both lovers feel the same comfort in the clasp of the incorporeal air as if they were actually embracing the physical frames of their beloveds.

The author then speaks of several kinds of images produced by memory, imagination, observation, images simple, complex, isolated, composite, etc., and illustrates them from the works of these two poets.

In the psychic process of creating imagery, liquid things are conceived as solid and solid as liquid, or both are anthropomorphized; insentient become sentient, real become abstract and *vice-versa*, e.g., the sermon of a teacher is drunk by the ears or enlightens the mind as if it were a lamp; the eyes of the ladies also drink the beauty of Raghava's face.—S.R.

307. Sharma, D.D. :—*Participation of women in Sanskrit plays.*

PURB, VIII, Nos. 1-2, 1977, pp. 163-67.

It deals with the question of participation of women on the stage in ancient India. Bharata opines that only women could play the delicate and charming roles in the best manner. According to the *Nāṭya-śāstra* only female characters due to their aesthetic efficiency can present the *Śṛṅgāra* sentiment successfully. In spite of accepting the importance of women characters in dramatic performances, the roles of women characters were usually played by the male actors. This practice was continued till 15th cent. In the later stages, women characters were included in the composition of dramas. But normally only the courtesans and the professional actresses used to exhibit their talent on the Indian stages. The main cause of it was that such women were looked down by the Indian society and therefore the practice of public

performances by women on the stage could not be developed in ancient India.—M.R.G.

308. Sharma, D.D. :—*Sociological Aspect of the Sanskrit Drama with Special Reference to the Status of Women.*

VII, XXV, Pt. 2, 1977, pp. 202-10.

Marriage is guided by the rules of the *Smṛtis* which show a tendency to lower the marriageable age of girls. But the Epics, Vātsyāyana, Kālidāsa, and other dramatists in their works show a higher marriageable age of girls. The princesses in the dramas are positive proofs of marriage of girls at a mature age.

In dramas married women enjoyed an honourable position in the family, e.g., Sītā in *Pratimānāṭaka*. But as compared with the individual status of women in the Epics, they had lost in the classical period the ideal of wifehood set out by Manu was followed in letter and spirit. She was honoured in heaven for her service and sacrifice for her husband. They were guarded against outside influence. Vāsavadattā was kept under the care of Padmāvatī. In public, they had to put on a veil. Mostly a wife was dependent on her husband, but she was free to dispose of her *strīdhana*. In patriarchal society, the husband had full power over his wife.

Kālidāsa's plays clearly show that the real sense of companionship, advocated in *Raghuvamśa*, was lacking in practical life. Reference to being the mother of a son is emphasized by Kālidāsa. A courtesan (Vasantasenā) had no place in the inner apartments of Cārudatta. In the marriage of daughters, mothers' view carried weight. Efforts were also made to maintain the dignity and freedom of women alongside with the practice of the rigorous dictums of Manu.

The variety of characters of woman characters as maidens, wives, mothers, daughters, love-lorn or deserted women, courtesans, etc., presents a complete picture of the women of the age. There was no child marriage or *purdāh* system. In later times the status of women steadily deteriorated.—S.R.

309. Sharma, Murarilal :—*Prakrit meṁ Kṛṣṇa-kāvya (Kṛṣṇa-poems in Prākṛta). (in Hindi).*

JAnt JSB, XXX, 2, 1977, pp. 33-45.

In Sanskrit literature there are two currents of *Kṛṣṇacarita*, 1. Brāhmapical tradition represented by the *Māhābhārata* and the *Purāṇas*,

which is prevalent with slight variations among the Hindu society. 2. The Purāṇic tradition of the Jaina Ācāryas, represented by *Harivaṃśa* of Jinasena and *Uttara-Purāṇa* by Guṇabhadra. In this tradition, *Kṛṣṇacarita* is based on Jaina Āgamas and other works and is considerably different at places from the Brāhmaṇical tradition. Influence of both these traditions is visible on the entire *Kṛṣṇa-kāvya* written in Prākṛit.

Prākṛit *Kṛṣṇa-kathā* is available in three forms : 1. As the main story, e.g., *Kaṇha-cariya*, *Sri-cindha-kabba* and *Kaṃsa vaho*. 2. As subsidiary story, e.g., *Uṣā-niruddhākathā*, and some poetic fragments gathered from *Nemiṇāha-cariu*. 3. Those accounts, of the originals are not available or somehow not known, e.g., cited or quoted in *Gāthā-saptoṣaṭī*, *Sarasvatīkanthābharaṇa*, *Kāvya-prakāśa*, etc. Following is the list of that are available and briefly noted.

1. *Harivaṃśa-cariu* of Vimalasūri, the first Prākṛit poet like Vālmīki (c.V.S. 60).
2. *Caūpaṇṇa-mahāpurisa-cariya* of Śīlācārya (A.D. 868).
3. *Nemiṇāha-cariu* of Haribhadra, the pupil of Candrasūri (A.D. 1159), contains Kṛṣṇa's exploits as subsidiary story.
4. *Kaṇha-cariyā* of Devendrasūri, pupil of Jayacandrasūri, based on Jinasena's version.
5. *Siricindha-kabba* of Kṛṣṇa-Lilāśuka, 13th century resident of Kerala.
6. *Kaṃsa-vaho* of Rāmapāṇipāda (A.D. 1707-75), a resident of Malabar.
7. *Kāvya-sauṣṭhava* in which the poet has depicted his beloved deity Kṛṣṇa-Baladeva as *Līlā Puruṣottama*. Some beautiful illustrations of his poetry are given.
8. *Uṣā-niruddha* of Rāmapāṇipāda. It is his second work besides the one mentioned above.
9. *Sori-carita* of Śrīkaṇṭha (A.D. 1780), a resident of Malabar.
10. *Prākṛta-Paiṅgalam* of an unknown poet and unknown date. It is an anthology containing Rāhula Sāṅkṛityāyana has named its author as Harivaṃśa (Haribrahma). In its language, words of Śaurasenī, Avahaṭṭa, Pūrvi Rājasthānī, Brajabhāṣā and Khaṛī Bolī.—S.R.

310. Sharma, Sudarshan Kumar :—*Interpretation of a Passage of Har-
śacarita*

BSSS, 5, Nos. 3-4, 1975-76, pp. 7-11.

The passage under discussion is : *Atibhūmir bhūmir eva āsanam
bhavā dṛṣām purah sambhāsaṇāmṛtābhīṣeka-prakṣālita-sakala-vapuṣas
ca me pradeśa-vṛttiḥ. Pādyam ayapārthakam.* (Bombay Ed.).

Calcutta edition omits *bhumir evāsanam*. After it is given translation of Cowell and Thomas and Hindi translation of Sūrya Nārāyaṇa Chaudhārī. The author then gives his own translation, of Bom. text. The Kashmir text agrees with Bombay, but has *pradeśa-vṛtti* (neuter) and not

pradeśa-vṛttiḥ (fem.). In Cowell's and Chaudhari's translations *opi* strikes as redundant. But it should be read by putting a stop after *me* as *pradeśavṛtti pādyam*

Then author reconstructs the passage after completely splitting it into parts in three ways, accepting *pradeśa-vṛttiḥ* and including *atibhūmiḥ* as well as omitting it as in Calcutta edition.

1. *Bhūmir evāsanam bhavādṛśām purah . pradeśa-vṛttiḥ. Pādyam...*
2. *Abhūmir evāsanam bhavadṛśām..... pradeśavṛtteḥ. Pādyam.....*
3. *Abhūmir evāsanam bhavādṛśām..... vapuṣo me. Pradeśavṛtte's ca me pādyam apy apārthakam.*

In 2 and 3, he has changed *pradeśa-vṛttiḥ* to genitive-*Vṛtteḥ*. The different interpretations revolve on the meanings of *atibhūmiḥ* as 'highest dignity' or as 'transgression' and *pradeśa-vṛttiḥ* or *-vṛtti* qualifying *pādyam* and meaning 'covering a part (ie, feet) of the body. and the emendation *pradeśa vṛtteḥ* to be taken with *me*, to me who abides in this or has obtained ingress in this region. Another suggestion of his is : *Bhavādṛśām .. pradeśa-vṛtteḥ Bhūmir evāsanam atibhūmiḥ*.—S.R

311. Shastri Bal :—*Rasatattva Vimarśaḥ* (Elements of Sentiments : A Study), (in Sanskrit).

Pra, XX-XXI, Pts. 1-2, 1975, pp 3-8.

In this article the following four points have been discussed.

1. What are the sources of the knowledge of *Rasa* (The poetic sentiment) ?
2. What is the main purpose of *Rasa* ?
3. What is the natural character of *Rasa* ?
4. How the *Rasa* is obtained. ?

1. The propounders of *Rasa* school have recognized three means of valid knowledge perception (*pratyakṣa*), Inference (*Anumāna*) and Testimony. (*Śabda*) for the knowledge of *Rasa*, though it is considered to be self manifested.

The purpose and aim of *Rasa* is to feel or to perceive the unsurpassed joy of poetry. Though the philosophers are of the opinion that

there is no joy unsurpassed in this world, as the happiness is ever mixed with sorrow. Therefore, it ought to be abandoned just like honey mingled with poison. But the human beings feel satisfied with the semblance or phantom of joy in the absence of real joy. God is the only supreme joy. When the *Jīva* becomes devoted to God it gets the highest delight or solace and when a man of aesthetic taste (*Sahodaya*) is absorbed in poetry he gets the joy just like that and feels delighted, but for a short period.

Moreover, God is *rasa* (*Raso vai saḥ*). According to Śruti, Smṛti and Brahmasūtra *Jīva* (Soul) is a small part of God. As a drop of sea water has all the qualities of whole sea, *Jivātmā* is also full of *rasa* like God. The *rasa* (Joy) originated in *Jīva* through *indriyas* is common or worldly but the *rasa* obtained by the realization of God is uncommon or divine. There is great similarity in the experience of both the *Rasas*, therefore poetic *rasa* is also considered divine and similar to pleasure got in the proximiting of God (*Brahmānanda-Svāda-sahodara*)

Considering about the manner of perception of *rasa* the author has specially mentioned the divine pleasure relating to supreme spirit discussed by the philosophers in Sāmkhya, Upaniśads, Vedānta, Mīmāṃsā etc. and in that light has proposed the famous saying of Bharata-*Vibhāvānubhāvasanchāri yogād-rasa-niṣpattiḥ*. Criticising the explanation of it given by Bhaṭṭa-lollaṭa, Śaṅkuka Bhaṭṭa-nāyaka etc. and agreeing with Abhinavagupta and Mammaṭa he has set forth that with the help of *Vibhāva*, *Anubhāva* and *Sanchāri* narrated by the poet it is manifested by the suggestive power of words.—K.C.V.

312. Shastri, P.U. :—*Veṇidatta's Indebtedness to Mammaṭa*.

Vid, XIX-XX, Nos. 2-1, 1976-77, pp. 45-56.

Mahākavi Veṇidatta hails from Hati village in Tīrabhukti province he flourished in the last quarter of the 18th cent. *Alaṅkāramañjarī* and *Rasakaustubha* are his famous compositions on Rhetoircs. His *Alaṅkāramañjarī* is modelled on Mammaṭa's *Kāvya prakāśa*.

Veṇidatta (VD) is indebted to Mammaṭa (MT) to a great extent. Like MT, Veṇidatta discusses first the *Śabdālaṅkāras* and then *Arthālaṅkāras*. In both, the order of discussing various figures agrees.

Sometimes VD borrows some of the definitions of *Alaṅkāras* from MT. There is a striking resemblance in point of imagination also in many *Ślokas* illustrating different *Alaṅkāras*. He often reproduces the imagination of MT with a different wording. The writer of the article then

cites instances of various *Alaṅkāras* like *Vakrokti*, *Atīśayokti*. *Anumāna*, *Upameyopamā*, *Sasandeha*, *Dīpaka*, *Virodha*, etc. *ad nauseam*, in which he traces the imagination of MT.

In the end, the writer says that VD borrows also from Viśākhadatta Jayadeva, and Amaru in his illustrations of *Ślesa-vakrokti*, *Prahaṣaṇa* and *Asaṅgati Alaṅkāras* respectively.—S.R.

313. Stache-Rosen, Valentina :—*Schattenspiele and Bildervorfuhrungen, zwei Formen der religiösen Volksunterhaltung in Indian* (Two religious folk Entertainment in India—Shadowplay and picture demonstration). (in German).

ZDMG, CXXVI No. 1, 1976, pp. 136-48.

An illustrated study of shadow play and other folk entertainments prevalent mainly in south India.—N.D.G.

314. Sternbach, Ludwik :—*Verses Attributed to Murāri*.

Rm, VIII, Nos. 1-2, 1976-77, pp. 1-37.

Very little is known about Murāri. Maṅkha (A.D. 1135) refers to him as earlier than Rājaśekhara, and Murāri knew *Mahāvīracarita* and *Uttararāmacarita* of Bhavabhūti. He probably lived in the middle of 9th cent. He mentions Māhiṣmatī as the seat of Kalachuris on Chedi-Maṇḍala and was possibly under the patronage of a Kalachuri king.

Murāri's solitary work *Anargharāghava* (*Anar*) is violently criticised by both Indian and European scholars. Keith, Wilson and others accuse him as lacking in taste, dramatic merit, characterisation, action, etc. while Indians like S.K.De, too, find similar faults in his work, and berate his reproduction of epic events without converting them into a drama. But author says that Sanskrit drama should not be looked at from today's point of view. For the Indian audience, drama was less representative of action and dramatic characters and more as a poem. Where elaborate composition, command of Skt., proper use of vocabulary are as important. *Anar* surpasses in elaborate construction of phrases, musical composition of words and excellent command of the language.

One hundred-fifty-six verses of Murāri are incorporated in various anthologies, and 24 different commentaries on *Anar* prove the appreciation of Murāri's work. *Anar* is rather a poem than a drama.

The attached annexe quotes new verses of Murāri in part A, and in part B are given verses quoted in anthologies in alphabetical order and with variants.—S.R.

315. Tagare, G.V. :—*Date of Kundakunda*.

JASB, XLIX-LI, 1974, 76, pp. 219-21

The present article discusses the date of Kundakunda. Jain tradition gives two different dates about Kundakunda. Digambar Jain scholars are of the opinion that Kundakunda became an Ācārya in B.C. 8 at the age of 33 and passed away in 44 A.D. According to second tradition Kundakunda was born in 770 year after the *niryāna* of Mahāvīra. This places Kundakunda in the fourth cent. A.D. But the author of this article suggests the scholars to trace the seed of the schism in the 6th cent. B.C.

—M.R.G.

316. Tripathi, Jayasankar :—*Kyā Kālidāsa kisī Samrāṭa ke Āśrita the ? (Was Kālidāsa a protege of some emperor ?)*. (in Hindi).

JGJKSV, XXXII, Pts. 1-4, 1976, pp. 23-32.

Raghuvamśa affords sufficient evidences about the social and political conditions of Kālidāsa's times. Up to the 18th canto, his descriptions are based on traditional accounts and legends, but canto 19 depicts the conditions of the poet's own times.

The prosperity and greatness of the reigns of kings like Raghu, who conquered the earth upto the ocean, whose horses took rest on the banks of Vaṅkṣu and Sindhu, who performed Aśvamedha sacrifices on the banks of Tamasā and Sarayū where they installed golden pillar, had greatly declined. Kuśa, the son of Rāma, had to leave his capital at Kuśāvati in order to rebuild and rehabilitate Ayodhyā which had fallen into ruins. On the way, his elephants got scattered and lost their way. This shows that Kuśa ruled over a small territory which could be surveyed on elephant-back. During Atithi's time, learned men had become pauper and had to approach the king as beggars.

Canto 19, depicts the reign of Agnivarṇa who is debauch and has entrusted the affairs of the state to the ministers without and concern for the welfare of the people. The description is very long and in details. The description reflects the personal experience of Kālidāsa. He wrote the lurid bacchanalian bouts and debauches of the king without uttering a word of condemnation in order to cater to the taste of the contemporary society which had become depraved and lax in morals.

According to Tripathi, such conditions must have prevailed in Central (*madhya*) India. Kālidāsa is most familiar with that region, say Ujjayinī, Rāmgiri, etc. Northern India was divided into small states. The political condition is that of pre-feudal age, for, there are no mention of feudatory kings.

Further, Tripathi believes that Kālidāsa had witnessed the times of Samudragupta and lived at a period when the mighty and powerful reign of the illustrious Skandagupta had come to decline and the political situation was disturbed and uncertain.—S.R.

317. Tripāthī, Rādhāvallabha :—*Kālidāsa meṃ Praṇipāta ke Tīna Prasāṅga. (Three contexts of falling on the feet in Kālidāsa). (in Hindi).*

AAIHSR, VI, 1977, pp. 228-37.

Daśarūpaka and *Kāmasūtra* recommend Hero's falling on the feet of the indignant Heroine in order to conciliate her. Narahari, a commentator on *Śak.*, sees no impropriety in it. But it should be done in seclusion.

1. Agnimitra falls at the feet of his queen Irāvati in the presence of Viduṣaka and the queen's maidservant when the queen finds him philandering with Mālavikā in the garden. Lovingly she rebukes the king who falls at her feet and, restraining her desire to strike him with her girdle, she leaves the place saying "Don't you offend me like this again!" Viduṣaka lifts the king up who exclaims "Oh, has she already gone?" (*Māl.-Agnimitra, Act III*).

2. In *Vik.* Act II, King Pururavas asks for the letter of Urvaśi who had left after meeting the king. While Viduṣaka was trying to find it, the queen Auśinarī appeared bringing that very letter. The king, realizing that his amour has been discovered, fall at the feet of the queen in the presence of Viduṣaka in order to pacify her.

3. In *Śākuntala*, Act VII, King Duṣyanta falls at the feet of Śākuntalā in a situation more serious and different from the above two. He happens to meet her unexpectedly at the hermitage of Mārīca, and being full of remorse for his having forgotten her owing to infatuation (*moha*), falls at her feet in a dignified manner (v. 7.24).

The previous two *praṇipātas* in *Māl.* and *Vik.* had not been taken seriously by the queens. Treating them lightly as mere formality, they too burst out in a feigned fury and left. Viduṣaka and the servant also knew it to be an incident of daily occurrence and paid no attention to

it. The deep feeling of remorse and sense of self-pity of Duṣyanta was absent in the hearts of Agnimitra and Purūravas.

From the above, three conclusions may be drawn : (i) It was at the feet of a wedded wife that the husband fell, and not at those of a mistress. (ii) In Kālidāsa's time falling at the feet of the wife by a philandering husband was a mere formality and so was wife's anger. (iii) The wives, after disregarding the *praṇipāta*, felt sorry in their hearts.—S.R.

318. Tripathi, Ram Naryan :—*Raso vai Sah. (He is Rasa.)* (in *Sanskrit*).

Rtm., VIII, Nos. 1-2, 1976-77, pp. 57-68.

See Under Section XV.

319. Tripathi, Ravinandana :—*Saptadasa-satakasya Samskr̥ta-rūpakāni (Sanskrit Dramas of the Seventeenth Century)*. (in *Sanskrit*).

Sag., XV, No. 4, 1977 (?), pp. 141-90.

In this abnormally long article, the writer, the authorship, the life, family, parentage and date of the author and plot of the dramas.

There are in all 41 dramas. In some of them the name or/and parentage of the author is not given. In the foot-notes references to the sources of information like the published works, manuscripts and the libraries in which they are preserved, to the standard works of modern scholars, etc., are given.—S.R.

320. Upādhāya, Rāmaji :—*Arthaprakṛti-Vimarśaḥ (Analysis of Artha Prakṛti)*. (in *Sanskrit*).

Sag., XV, 3, 63-970

Bharata in his *Nāṭya-śāstra* has described five sources of the grand object (*pañcārtha-prakṛitayah*) in a drama. Out of them the source denouncement (*kārya*) is to be examined as Abhinavagupta in *Abhinavabhāratī* says that *kārya* is a means to obtain the object and Dhanañjaya in his *Daśarūpaka* says that *kārya* itself is the object. In *nāṭyaśāstra* (19.15) all the five *Arthaprakṛtis* combined are told as to be the cause in obtaining the object (*phala*). In *Daśarūpaka* there is a difference of opinion between Dhanañjaya and Dhanika in this case. Dhanañjaya (1.16) considering about the object of the plot (*itivṛtta*) says that the

three ends of life—*Dharma*, *Artha* and *Kāma*—are *kārya* and that is the main object of *Arthaprakṛtis*. While Dhanika, explaining the *kārikā* of Dhanañjaya, says that *Arthaprakṛtis* are the causes for obtaining the object. Hence *kārya* also should be considered as the cause of object.

Later authors on dramaturgy have accepted the definition of *kārya* according to Daśarūpaka, though it is not established by proofs. Bhoja in *Śṛṅgāraprakāśa* says that the object obtained by the action of hero and his assistants is *kārya*. Viśvanātha also, in his *Sāhityadarpaṇa*, propounds that the main object of the plot is called *kārya* (6.69).

Only Rāmachandra in his *Nāṭyadarpaṇa* has followed the view of Bharata and Abhinavagupta. According to him, the means to obtain the object are *kārya*.

Besides, the authors on dramaturgy opine that episodical plot (*prāśaṅgika*) is of two kinds—*Patākā* and *Prakarī*. Dhanañjaya says that the episodical plot fulfils its own object with other one (1.13), but this view does not follow the view of *Nāṭya-śāstra* and *Abhinava-Bhārati*. According to Bharata among the episodical plots, only *Patākā* fulfils the two objects but *prakarī* obtains only one object and that is for others (N.S. 19.25). Abhinavagupta has clearly explained this point, commenting on this *kārikā* in *Abhinava-Bhārati*—K.C.V.

321. Venkatacharya, T. :—*Some Nice Features in the Kṛṣṇacarita of Agastya-Paṇḍita*.

EW., XXVII, Nos. 1-4, 1977, pp. 363-67.

Gaṅgādevī, the queen of Virakamaparāya, in her *Madhuravijaya* pays glowing tribute to Agastypaṇḍita who is supposed to have written 74 *kāvyas*. He appears to be the same as the author of *Kṛṣṇacarita*. He also seems to have adorned the Court of Pratāparudra II, the Kākatīya ruler of Warrangal (of 1292-1323 A.D.)

The *Kṛṣṇacarita* deals with the exploits of Kṛṣṇa from his birth to the episode of *Pārijātaharaṇa*, which appears to have taken mainly from the 10th *Skandha* of the *Bhāgavata*, though sometimes it appears to agree with the accounts found in the *Harivaṁśa*.

Some of the nice literary features of *Kṛṣṇacarita* are illustrated in this article.

1. In describing the *tapovana* in the Hemakuṭācala, to which Upendra's parents Aditi and Kaśyapa had gone to seek *mokṣa*, the poet had in mind the general plan of Bāṇa's description of the *Jābālyāśrama*.

The poet says that in some places of the *tapovana*, the milch cows were protected by the humble tigers; somewhere little elephants were carrying the hungry lion-cubs on their backs to their parents in the forest; in other places, the uneven ground was being levelled by wild bores with their tusks; yet in other places, hermit girls were offering honey-balls to the bears and monkeys were clearing the courtyard of the hermitage of the heaps of pollen fallen from the *kuṭaja* flowers.

In the description of *Jābālyāśrama*, Bāṇa, has described the same animals, but doing other services, e.g., the girls of the *Rṣis* are pulling out the *śālūka* (lotus-stalks) from the fangs of wild boars; the monkeys are leading the blind old hermits in and out of their abode, or they are carrying fruit for the young ones of the *munis* (sages) who have bathed.

Agastyapaṇḍita is highly capable of employing a number of attractive figures of speech such as *utprekṣā*, *virodhābhāsa*, *upamā*, *rūpaka*, *dīpaka*, *ullekha*, *sabhaṅga-śleṣa*, *abhaṅga-śleṣa* etc., which are illustrated by quoting examples.

In the end, the author says that several other nice features can certainly be found in the beautiful *Kṛṣṇacarita*.—S.R.

322. Virkar, P.N. :—*Was Sahṛdaya the name of the author of the Dhvanikārikās.*

ABORI, LVII, Pts. 1-4, 1976, pp. 192-98.

The author discusses the argument advanced by V.V. Sovani to support his view that the *Dhvanikārikās* appear to have been written by a poet named Sahṛdaya. The main argument given is that the name of the work of Ānandavardhana is said to be Sahṛdayāloka in some places. Virkar replies that the conjecture of Sovani is not supported by tradition. Moreover the word *Sahṛdaya* was not the first to be used by the *Kārikākāra*. The *Dhvanikāra* has also used the word *sacetas* instead of the word *sahṛdaya* at two places. All this shows that the word *Sahṛdaya* was used to mean a *rasika* or a literary critic. The expression *Sahṛdaya* used by Mukulabhaṭṭa simply meant some '*rasikas* like Ānandavardhana' or like 'the *Kārikākāra* and Ānandavardhana.' Even Kane modified his observation when he said that most probably, *Sahṛdaya* was a title given to Ānandavardhana by his admirers. S.K.De's remark, 'that there is no need to go beyond this ordinary term in *Alaṅkāra* literature', has finally been quoted by the author in his support.—P.G.

XI—MISCELLANEOUS

323. Bapat, G.V. :—*Hunting—a Royal Sport in Ancient India.*

JASB, XLIX-LI, 1974-76, pp. 23-29.

It provided us with a good deal of information on hunting in ancient India. Hunting was no longer considered a necessity for man. It had become a sort of a test of his endurance and skill in using his weapons, horsemanship etc. The author discusses two classes of hunters - (i) those, who hunted animals as a matter of necessity such as *Vyādhas* and *Niṣādhas*, (ii) those, who did so only for recreation such as kings. Forests were king's property. Therefore *Niṣādhas* etc., who were considered as poachers had no right to kill animals in forests. Even princes could not indulge in slaughtering them for food purpose and for fun. It further discusses the two ways of hunting prevailing in those days - (1) individually and (2) in the form of an organised hunt. King and his retinue and chased the animal to be hunted. They were fully armed. Weapons used for the purpose of hunting were bow and arrow, sword *tomara* (Javelin), *Bhuṣuṇḍi*, *Gadā* (mace), *mudgara* (hammer), *pāśa* (noose), *cakra*, *vajra*, *vāgura*, *Jāla*, *kuṭaka*, *pañjra nādi*. Kings were not only interested in killing wild animals but also capture them alive and keep them in the Zoo—M.R.G.

324. Bhattacharya, Biswanath :—*Sanskrit and Indian Culture.*

VIJ, XV, No. 1, 1977, pp. 140-43.

The term Sanskrit (*Saṁs-kṛtā*) stands for Classical Sanskrit, an ornate and extraordinary form of speech of the scholarly class of chaste taste, which is characterized properly by purity of form. This pure and elaborate language is called *Daivi Vāc*, and also called *Bhāṣā*, a spoken and living language, not merely literary.

This scholarly *Saṁs-kṛtā*, a *puruṣ-vākya*, is distinct from the religious-sacerdotal language of the *Chandas*, an *a-pauruṣeya Śruti-vākya*, and also from the varied zonal dialects of the unsophisticated laity.

The term *Saṁs-kṛtā* is rendered into Tibetan also as *ragya°-gar°* (= *Gaura-bhūmi*) *skad* (—*bhāṣā*), language of India.

Persons of different walks of life—*uttama* speaking *Sanskṛta*, and *madhyama* and *adhama* speaking zonal *Prākṛta*—understand one another

through inference. The same *saṃs-kṛtā* of the educated class is pronounced imperfectly by the illiterate, people of the different zones of India. Due to carelessness, lethargy, lack of training, etc., Despite this difference in speech there is thus an interrelation among the different strata of the society. The same *saṃs-kṛtā* culture has permeated the whole of India. Ordinary people have not been neglected and despised as downtrodden underdogs.

Our *saṃs-kṛta* has spread in Greater India and influenced many foreigners—Mahākṣatrapa Rudradāman, Hiuen Tsang, Tibetans and Western scholars like Max Müller, Böhtlingk, Roth, Pischel, Geldner, Whitney, Lüders, Lévi, Wackernagel, Renou, etc.—the horizon is growing wider.

So *saṃs-kṛta* has permeated our life. It chastens our hearts—S.R.

325. Chakravarti, Bani :—*Prācīna-yuge Āhāryam (Food in Ancient Times)*. (in Sanskrit).

SSPC, LX, Nos. 1-4, 1977, pp. 20-29.

The *Upaniṣads*, *Brāhmaṇas*, and *Baud. Dh. Sū.* say that food is life. By food people are born and procreate (*Tait. Up.*). Without food knowledge does not expand; pure food increases power of memory and all good qualities (*Chhand. Up.*). *Rgveda* condemns him who does not give away food (to the hungry). Gift of food is considered to be the best gift (*Br. Pu.*). From ancient times five sacrifices have been prescribed for a house-holder which provide food to living beings, guests, etc.

Salutary food increases man's growth and harmful food causes disease (*Āyurveda*). *Caraka* prescribes different foods for different seasons. Food is the source of strength, giver of good complexion and energy (*Suśruta*). *Bhagavad-gītā* distinguished three kinds of foods: *sāttvika rājasa* and *tāmasa*, each succeeding being inferior to the preceding. *Kāśyapa Saṃhitā*, says that food is the cause of sustenance of all living beings. *Yājñavalkya Saṃhitā* says that food cooked in ghee does not become stale even when kept overnight.

Brahma Purāṇa and *Mahābhārata* praise gift of food which is conducive to manifold welfare of the giver. According to *Smṛticandrikā*, food should be taken in a lonely and hidden place. *Āyurveda* has prescribed the times of the day for taking food. Sages have also exhorted people about the number of times they should take food in a day.

Gautama, Manu, Nārada and *Bṛhaddharma Purāṇa* have recommended the animals whose flesh can be used as food. They have also prescribed the days on which flesh-eating is prohibited.—S.R.

MISCELLANEOUS

213

326. Chattopadhyaya, B.D. :—*Currency in Early Bengal*.

JIH, LV, Pt III, 1977, pp. 41-60.

See Under Sec. IV

327. Dange, S.A. :—*Rain and Sex Pairing (Mithuna)*.

JASB, 49-50-51, 1974-75-76. pp. 61-71.

The scholar gives an elaborate account of the Vedic concept of *mithuna* regarding the natural phenomena of the rainy season particularly and number of phenomena connected to this season generally. He highlights very broadly this *mithuna* concept through a thorough discussion regarding the terms *garbha* and *retas*, the typical contribution of a couple.

In fact, the Vedic literature has not only copulates rainy phenomena of nature but also visualizes a great copulating process in almost everywhere in the cosmos, whereas different views may be noticed about the personality of couple, their way of union and the fruits. Nevertheless, the primary elements lying under this Vedic concept of copulation invariably start from the evaporation of water by the sun, and at least goes to the pouring down of the water in the form showers.

Moreover, according to another Vedic concept, originally there are three *retodhas*, the sun in the heaven, the lightening in the atmosphere and the fire on the earth.—A.C.D.

328. Darian, Steven : *Gaṅgā and Sarasvatī :—An Incidence of Mythological Projection*.

Ew. XXVI, Nos. 1-2, 1976, pp. 153-66.

For almost 2000 years, Gaṅgā has been the great river of India, endowed with a rich tradition of myths and magic properties. Many theories have been offered for the origin of Gaṅgā. Scholars have regarded her as : (1) a later manifestation of the Mother Goddess, (2) a Yaksha, *Vrkṣa devatā* figure, (3) an assistant to Varuṇa and personification of the waters, (4) a symbol of political empire, specifically the Guptas; also as *Dvārapālas* reflecting the boundaries of the Nāga-Bhār-*aśiva-Vākāṭaka* kingdoms, and (5) a main highway of culture and commerce. Undoubtedly, the sources of any great legend are manifold.

But for Gaṅgā, the chief influence may have been overlooked. A significant number of tales and qualities attached to the river are also

associated with Sarasvatī, and after detailed analysis, it is hard to resist the conclusion that the image and sanctity of Gaṅgā grows directly from that of Sarasvatī, as a mythological projection of the ancient Aryan river.

Time and again in the long evolution of Indian myth, many genealogies intersect. Thus it is natural that humans, demons and deities may be related to each other in several ways. Gaṅgā and Sarasvatī are both born from Brahmā's *kamaṇḍalu*. Both are called upon for various boons and both confer the blessings of an *aśvamedha*. Both again absolve one of sins and sanctify all they come in contact with; for both are wives of Dharma, and are referred to conjointly as the two hips of Viṣṇu.

Thus, from the period of the Ṛgveda through the Purāṇas, as Sarasvatī's image fades from the Indian consciousness, more and more of her qualities are transferred to Gaṅgā, until a new Sarasvatī is born, a new river, forever flowing, carrying with it a rich heritage that renews itself and all that it touches.—M.C.

329. Joshi, M.C. :—*Archaeology and Indian Tradition—Some Observations*.

Pur., No. 8, 1975-76, pp. 98.102.

See Under Sec. I

330. Kasinathan, N. :—*Sale of Land in the Cola period*.

SIE, IV, 1977, pp. 79-81.

See Under Sec. IV

331. Nahata, Agar Chand :—*Mewār ke Mahā-suputra, Jainācārya Jinavarddhana (Jainācārya Jinavarddhana, the Great and Excellent Son of Mewār). (in Hindi)*.

Sod. pat. XXVIII, No. 1, 1977, pp. 25-28.

In *saṁ*. 1436, a child named Rāvaṇa was born to Śreṣṭhī Arājana of the Mantrī branch and his wife Lakhaminī in Kāilawādpur (Mewar). The boy was greatly impressed by the sermon of the family *guru*, Śrī-Jinsrāja Sūri on renunciation. Consequently, he persisted in becoming a monk and getting the permission of his mother, was initiated in 1644 as a monk and named Jinavardhana. In *saṁ*. 1461, he was conferred the title of Ācārya, and came to be called Jinavardhana Sūri,

Thereafter, he roamed the country from place to place for 25 years, initiating his disciples, establishing Jina temples and preaching Jaina doctrines in the city of Dewalwādā, Gujarāt, Khambāt, Maru-deśa, Rādadrah, Sācaura, Bāhaḍmer, Mahewā, Sagrewā, Malāi and Gujarāt. In *saṁ.* 1486, he expired in meditaion after giving instructions to the *Sangha*.

Ācārya Jinavardhana was a great scholar and teacher of influence. The temples etc., like the Pārṣvanātha Temple and Lakṣmaṇa Vihāra, established by him exist even today. His own image was made soon after his death and installed in Mālpurā Devakula Pātaka.

He had written several works. A palm-leaf manuscript of his *Tātparyapariśuddhi* is in the collection Bhand. Orien. Inst., Poona. Among other works are *Saptapadārthī-vṛtti* (*saṁ.* 1474), the poem *Buddha-caritra*, *Sācaurā-vīra-stavana*, *Vīra-stotra*, *Pratilekhanā-kulaka*, *Samasyā-(Mahimma)-stotra*, and, and in Rājasthānī language the *Pūrva-deśa-caitya-paripātī*.—S.R.

332. Pankaj, Night Queen :—*Co-operation between State and Society during Gupta age.*

Bhm, II, No. 4, 1977, pp. 38-45

It gives an account of the co-operation between State and Society during Gupta age. Gupta rulers appear as ideal Hindu monarchs. They followed the Smṛti traditions in their true forms. They observed the rules of *Danḍa-nīti*. Śukra-nīti prescribes tours for the king in his kingdom to see whether his subjects are pleased by the staff-officers.

During the Gupta period, it was an essential royal duty to protect the four castes and their regulations. The ceremonial purity symbolized the Hindu ideal of maintaining *varṇāśramadharma*. The king was the protector of the *Varṇas*. It was his duty to look after the proper and righteous conduct of the people. Each caste had to perform its natural duties. The king conducted public affair personally. The example of the king was followed by his ministers, feudatories, relations and even ordinary subjects. Grants were made to groups as large as 1000 persons. The duty of the state was to favour the virtuous and punish the wicked. Greatest importance was attached to justice.

Society and state were reparate entities and independent organizations. The state did not interfere with social activities and organizations, generally, but did so when it was absolutely necessary for the public welfare. State and society both were the co-operating agencies for the promotion of common weal.—M.R.G.

333. Pou, Saveros and Jenner, Philip N. :—*Les cpāp ou <codes de conduite <khmers III Cpāp kūn cau. (The cpāp or khmer code of conduct). (in French).*

BEFEO, LXIV, 1977. pp. 167-216.

The author gives the original text *Cpāp' kūn cau, Phnompesh. Seng Nguon Huot*, 1966 with French translation and transliteration in Roman script alongwith a brief comparison with other three codes of conduct. Some interesting articles of the code are as follows :

31. "Oh children ! Reflect well and concentrate your thoughts on your own protection. Don't profit from your high position. Don't commit an excess due to greed. Don't oppress others, and don't act against dharma."

41. "The wise men talk of three vices—the first is that of women the second is that of wine the third is that of gambling.

68. "It is difficult to find true words It is difficult to find a heart capable of detaching totally from sentiments. It is difficult to remember the good deeds done by others, It is difficult to become a mother and a father for others."—N.D.G.

334. Rao, Nagswara G. :—*Why Sanskrit Words in the Waste Land ?*

EW, XXVI, Nos. 3-4, 1976, pp. 631-37.

Eliot himself has acknowledged his debt to Indian thought by which his poetry was influenced. Though *Waste Land* has been most persistently discussed, the significance of the seven Sanskrit words has been questioned and their relevance doubted by critics like Pond, George Williamson and others, while Dr. Leavis approves their use. For Elizabeth Drew, the words remain "abstract ideas", none of them being "transfigured into a redeeming symbol."

Eliot ends his poem with the four words—*Datta, Dayadhvam, Dām-yata and Śāntiḥ*.

Almost all the critics have gone for wide of the mark in interpreting the four Sanskrit words. No critic regarded *Gaṅgā, Himavant* and *DA* as Sanskrit, perhaps because they did not give any trouble to the illusion of understanding. These seven Sanskrit words, so crucial to the meaning of the poem, proved to be a stumbling block to the critics.

What exactly do the words convey? Eliot uses Sanskrit words because the tenor of the poem calls for such authentic use; and the vehicle of the allusive technique as much demands as it accommodates the original Sanskrit words with their characteristic meanings and associations integral to them. In translation, they would have lost their spiritual identity and the air of specific origin of a great tradition as well as forfeited the whole wealth of evocative power and emotive value so appropriate to the texture of the verse and so indispensable to the intention of the poem.

Eliot has dropped the details of *deva*, *manuṣya* and *asura* associated with these words, and imparted a full human significance to the entire message. The changes he made are based on the high philosophical basis provided by Śaṅkara. He says: "Other than men, there are neither gods nor demons..... Those who are predominantly selfish are men. In the same way, men who are inclined to cruelty and to inflict pain are demons..... The same men, if they acquire self-control and overcome the other two defects, are eligible to be styled as gods."

Broken as these fragments are, they form a pattern of meaning. Everyone of these instances presupposes the wisdom which dawns after realization in a context similar, if not identical, to the present one. They indicate the rebirth of hope in the decadence of the waste land.

Śāntiḥ is purposely repeated thrice to indicate the absolute three-dimensional peace resulting from a freedom from all disturbances *ādhyātmikam*, *adhidaivikam* and *ādhibhautikam*. The aesthetic significance of closing the poem with *Śāntiḥ* has hardly been noticed by critics, both Indian and European.

As regards the words *Gaṅgā* and *Himavant*, Eliot is right in discarding the two debased anglicized forms Ganges and Everest. For, neither evokes all the sacred and metaphysical associations embedded in *Gaṅgā* and *Himavant*.—S.R.

335. Samal, J.K. :—*A Study of the Cultural Development in Orissa*.

JHR, XVIII, No. 2, 1976. pp. 43-53.

The Ganga age in Orissa (1118-1435) marks an important landmark in her cultural history. Anantavarmā Chodagangadeva and his successors who are usually styled 'Imperial Gangas' extended the Ganga power over wide regions of the coastal area from the lower course of the Bhāgīrathī to that of Godāvarī. For three centuries kept the torch of freedom bright by successfully resisting invasions from north as well as south. As the internal peace and security prevailed

economic prosperity and state patronisation of art and letters gave an impetus to the creative and intellectual spirit of the people and this created a congenial soil for cultural progress.

In this age Oriya language took its concrete and enriched modern shape. Number of inscriptions and literary works as the sample of the language are available of that time. Some really great and creative writers contributed to Sanskrit literature in considerable, as Kaviraj Viśvanātha, the famous author of *Sāhitya-darpoṇa*, Jayadeva, the author of *Gītagovind* Vidyadhar, the author of *Ekāvall*, Śātānanda Ācārya, the author of *Ratnamālā* Śāṅkhaḍhara, the author of *Āryāsaptōṣati*, Śāmbhukara Vājapeyī, the author of *Smṛti Samucaya*, Bhāskarācārya the author of *Bījagaṇita* and *Līlāvati* and Śrīdhraśvāmī, the commentator of Bhāgavadgītā also produced valuable compositions which add to the glory of the medieval Sanskrit literature of India.

The diverse elements of Śaivism, Śaktism, Vaiṣṇavism, Buddhism, Jainism and the primitive cult were synthesised into one—'Jagannāth cult' and the theory of its vaiṣṇava origin was emphasised.

The famous Jagannāth temple, temples of Bhubaneśvara and the celebrated sun temple of Koṇārka are the fine examples of Orissa art and architecture of Ganga age. Music and dance became the vital part of the culture.

Thus the Ganga period marks the high watermark of the culture of medieval Orissa, rather whole of India.—K.C.V.

336. Sharma, P.V. : —*Identification of Lavalī*.

JOIB, XXVI, No. 4, 1977, pp. 390-400.

It discusses Lavalī, a plant mentioned in Sanskrit literature. It grows in Eastern and South-Western region. Its fruits were used along with *lavaṅga*, *elā*, *kakkola* etc. with betel leaves as mouth refreshing agent. Plant has got white and fragrant flowers which blossom in winter. Its fruit is bitter in taste. It tempted to take *kaṭuka*, *kakkola*, *Gacinia* species, *Eugenia* or *Syzygium* species *Myristica* species *Lavaṅga* species as Lavalī. Substance called *Harfarevaḍi* (*cicca acida* Linn-Merill) is also taken as Lavalī. But it has no fragrance or bitterness. It is a climber (*Latā*) and Lavalī is also said a *latā*. According to the author Lavalī is similar to *Lavaṅga*. In this way it has got particular affinity with *Lavaṅga* and it may be a short form of *Lavaṅgavallī* —M.R.G.

337. Shastri, Ajay Mitra :—Sanskrit Literature known to Al-Bīrūnī.

IJHS, X, 1975, pp. 111-138.

Abū-Rayhān Muhammed Ibn Ahmed al-Bīrūnī (973-1048 A.D.) stands in a class by himself among the ancient foreign travellers who have bequeathed to the posterity accounts of their visits to India. The range of Al-Bīrūnī's work is extraordinarily comprehensive and covers such subjects as religion and philosophy, grammar and metrics, astronomy and astrology, and weights and measures, iconometry and iconography, Veda and Dharmaśāstra, geography and chronology, etc. and consequently his work became an encyclopaedia on information of India.

Al-Bīrūnī had naturally no access to the Vedic Samhitās himself and all that he tells about them is obviously based on the information gathered from the Pandits consulted by him. He was aware of the fact that there are eighteen Purāṇas which he describes as of human origin composed by so called ṛṣis, while he mentions the traditional Indian belief that the Veda is not a human work but comes from God Himself. He gives the nomenclature of the four Vedas. He speaks of the Purāṇas as codes of Hindu tradition but often complains of their unscientific character. He seems to have personally consulted *Ādiṭya-Purāṇa* the *Vāyu* and *Matsya-Purāṇa*.

Al-Bīrūnī does not appear to have gone through the *Rāmāyaṇa* but had much more reliable knowledge of the *Mahābhārata* which he refers to as *Bhārata*. The *Gītā* which constitutes a section of the Bhīṣmaparvan of the *Mahābhārata*, does not appear to have been known to Arabs before Al-Bīrūnī.

Al-Bīrūnī mentioned twenty *Smṛtis* which are represented as composed by twenty sons of *Brahman*. He also mentioned several works pertaining to the extensive philosophical literature of the Hindus. He observed that of grammar and metrics which are auxiliary to the other sciences, the former held the first place in the estimate of the Indians and he was fully aware of the importance of prosody in the Indian context as a majority of scientific works in India were composed in metrics.

Al-Bīrūnī was primarily a mathematician and astronomer. To him, the Hindus were good mathematicians and astronomers and had regards for the Hindu scholars. He consulted the works of as many as 40 mathematicians and astronomers.

Al-bīrūnī also mentions *Caraka* a well known Hindu work on

medicine. He intended to translate the *Pañca-Tantra* into Arabic. Whether he carried out his desire is not known.

It is indeed very surprising how could it be possible for one single man, particularly a foreigner belonging to a nation dreaded and hated by the Indian people to persue personally all the important works on such a great variety of subjects.—A.D.W.

338. Vajpeyi, Raghavendra : —*Brhaspati on the Emergence of Land-owning Brāhmaṇa Community.*

ABORI, LVII, Pts. 1-4, 1976, pp. 181-87.

The author makes the four *Bārhaspatya* verses quoted by Bālabhaṭṭa as the basis of his study of the nature and effects of the emergence of the land-owning Brāhmaṇa community. The above verses are the only source of information which indicates that during the closing years of the 3rd century or in the early decades of the 4th century a new class of Brāhmaṇa land-owners had emerged a powerful and influential section of the society. Very probably this class of Brāhmaṇas would have been responsible for the beginning of feudalism in ancient India. Brhaspati's dictum of non-payment of state dues by the Brāhmaṇas suggests that there should have been some method of ascertaining that whether or not a particular Brāhmaṇa was entitled to own land. We have reasons to believe that the class of neo-rich Brāhmaṇas who were exempted from payment of state dues were responsible for many economic and social tensions. The germs of decay of the kingdom had been implanted by the ruler who would have allowed the Brāhmaṇas to become a land-owning community as the concessions would have badly affected the state's revenue sources.—P.G.

339. Vatsyayan, Kapila :—*Jottings on Indian Culture.*

IH, XXVI, No. 3, 1977, pp. 5-16.

The paper is a review article of "A Cultural History of India", edited by A.L. Basham. The thirty-five chapters are choronologically divided into four parts, namely :—The Ancient Heritage; The Age of Muslim Domians : Challenges and Response; The Coming of the West, and India and the World Outside. The Volume presents a politico-economic studies relating to a particular period followed by developments in religion. The last chapters of each of the first three parts are devoted to developments in science, art and architecture, music and painting. However, there is little or no attention drawn to the contribution of some other areas of living which may demand inclusion in study of India's culture. Also there is a near total absense of developing a theme, namely the

MISC

contri
of Bra
which
techno
has b
million
cannot
materi

340.

P
were
is inh
Schoff

P
social
of Sy
canno
46 ar
probab
identifi
(A.D.
Sauras
obstru
shows

A
Callier
Supatr
merch
Italy a
juice (
and m

P
Indian
conter
India
the dif
figs, b
gourd

contribution of so-called tribal India in the making of this great culture of Brahmanical India, both of the past and present. Amongst the areas which have not been touched are of 'Theatre' and 'Dance' and of technology of pre-Industrialized India. The most significant area which has been slurred over in this volume is the contribution of the vast millions of India. Still the varieties, and will be sumptuous for one who cannot wade through a sizeable body of primary and secondary source material.—P.G.

340. Vinay Kumar :—*Portrait of Life in India as Drawn from the Periplus of the Erythrean Sea.*

VJOIB, XXVI, No. 4, 1977, pp. 401-06.

Periplus (Pp) conveys the erroneous impression that ancient Indians were a tribal people, and the country inland from Barygaza (Broach) is inhabited by Aratti, Arachosii, Gandaraei and Pocalais; identified by Schoff as the people of Panjab, Kandahara, Gandhara and Puskalavati.

Periplus does not refer to Indian castes which are the basis of Indian social organization. It mentions only three kings : Nambanus, the ruler of Syrestrene (Saurashtra); elder Saraganus; and Sandares. Nambanus cannot be Nahapana, as identified by Schoff, because his dates 41 and 46 are A.D. 119 and 124 according to Saka era, while Periplus' most probable date is A.D. 60. Fabricius in his German edition of Pp, identifies Nambanus with Sanabares, the successor of Gondophernese (A.D. 45). It is not impossible for Sanabares to have ruled over Saurashtra in A.D. 60. Pp found the port of Callienna (Kalyana) much obstructed in times of Sandares, identified with Sundara Satakarni. This shows that western coast had fallen of weak Satavahana rulers.

According to Pp, the flourishing ports were Barygaza (Broach), Callienna (Kalyana) and Auppara (Sopara) on the West coast and Supatma (Madras and Masalia) (Masulipatam) on the east coast. Indian merchants conducted a flourishing trade through these ports with Egypt, Italy and Greece. The main items were sesame oil, honey from a reed-juice (i.e., sugar from the sugarcane), cloth from animal skin, cotton, silk and muslin. Mustard oil is not mentioned.

Pp says that Roman gold coins were exchanged at a profit with Indian gold coins. This does not seem to be correct in view of the contemporary Roman historian deploring the drain of Roman gold to India in exchange for luxury goods. Pp does not seem to have noticed the different fruits and vegetables and sweets of India. Mango, grapes, figs, bananas, etc., were common fruits, and lotus stalk (*bisa*) and bottle gourd were the vegetables. From the ports pearls, diamonds and

sapphires were exported. About means of recreation, Pp says next to nothing, except for a reference to the import of singing boys who sang at Nambanus' court.

Italian wines were popular at Broach. Pp. does not speak of Indian wines like *sure*, *masara*, and *parisruta*. As regards religion, there is only an oblique reference to Goddess Parvatī, who is believed to have lived in Comarī (Cape Comorin) and bathed there.—S.R.

341.

Tri
Dharm
the th
Śaraṇa
literatu
from A
teen pla
Bhārut,
On the
Triratn
first an
cribes
the wh

342.

Th
earlier
expoun
Śāntara
momen
Kamala
admitte
of Dh
Ghoṣak
who t
anyathā
ined.
greatly
which h
therefor
a Vijñā

XII-A PHILOSOPHY AND RELIGION (BUDDHIST)

341. Bénisti, Mireille :—*A Propos du Triratna (A Note about Triratna)* (in French).

BEFEO, LXIV, 1977, pp. 43-82.

Triratna or “three Jewels” stand for the Buddhist-Trinity Buddha, Dharma and Saṃgha. The present article is an elaborate discussion of the three protections viz., *Buddhaṃ śaraṇam gacchāmi*, *Dharmam Śaraṇam gacchāmi* and *Saṃghaṃ Śaraṇam* as reflected in Buddhist literature, and Graeco Buddhist Art. The authoress traces references from A.K. Coomārasvāmy, J. Marshall and A. Foucher and adds nineteen plates illustrating designs from Sārnāth, Pāṇāv hills, Bodhgayā, Bhārut, Sāñci Brāhmapuri, Mathura, Taxila and other important places. On the one hand, it mentions the first merchants to take shelter of *Triratna* (Tapussu and Bhallika) first woman (Sujātā), first tree (*haritakī*), first animal (Mucilinda, the king of Nāgas) and on the other hand describes all the sculptural symbols relevant to *Triratna* like the *triśūla*, the wheels (*dharmacakra*) etc.—N.D.G.

342. Bhattachary, Pandit Bidhubhusan :—*Kṣaṇabhaṅgavāda* (in Bengali).

OH, XXI, No. 1, 1973, pp. 55-76.

This article is continued from the preceding one published in the earlier volumes in which the Buddhist doctrine of *momentariness* as expounded by Śāntarakṣita in *Tattvasaṃgaraha* has been explained. Śāntarakṣita believes that all objects are by their very nature momentary for which there is no need to imagine casual factors. Kamalaśīla in his *Pañjikāṭīkā* has mentioned four different views admitted by the ācāryas of Vaibhāsika school of Buddhism, namely that of *Dharmatrāta* who is propound of *bhāvānyathāvāda*, Bhadanta who postulates the theory of *Lakṣaṇānyathāvāda*, Vasumitra who believes in *avasthānyathāvāda*, Buddhadeva who propounds *anyathānyathikavāda*. These have been explained and critically examined. The author expresses the opinion that the Vaibhāsikas were greatly influenced by the Sāṃkhya yoga theory of three-fold *pariṇāma* which has been explained by Patañjali in Sū. 15 of *Vibhutipāda*, and therefore their views have been severely criticised by Śāntarakṣita who is a *Vijñānavādin*. The author has given a gist of all Buddhist criticism of

their opponent's views on Kṣaṇabhaṅgavāda.—D.B.S.

343. Das, D.R. :—*Ratnagiri School : Its Origin.*

JOIB, XXVI, No. 4, 1977, pp. 427-31.

In the history of Buddhism, Orissa has a place unique in importance. Aśoka's Edicts at Dhauli and Jagaḍa were indirectly intended to attract people to the religion of Buddha.

When Cedis came to power, patronage to Buddhism ceased, but it did not disappear altogether. In the 5th cent., it was the prevailing religion in Bhuvaneśvara when it finally gave way to Śaivism, but it lingered however feebly in other parts of Orissa.

Then from the 7th cent., flourishing centres of Buddhism began to spring almost simultaneously following the line of the Asian range of hills at Baudha, Banaswarnasi, Lalitagiri, Udayagiri, Ratnagiri, Chauduar, Khadipada, Solampur, Ayodhyā (Balasore Dist.) and Khiching, indicating a tendency to concentrate in the Cuttack-Jajpur region.

The art of the times is strikingly fresh and characterised by movement in the best of the traditions of the Gupta period. Excavations at Sirpur, the ancient capital of Kosala, have proved that it was a strong centre of Mahāyāna Buddhism during the early mediaeval period. The architecture of the Buddhist monasteries and relics bear a striking resemblance with those from Nālandā. The link of Kosala with Magadha was established by the marriage of Somavarṃśī Harṣagupta with Vāsatā, the daughter of Maukharī Sūryavarman of Magadha. During the reign of their son Mahāśivagupta, Sirpur became a strong centre of Mahāyāna Buddhism, which in its train brought the legacies of the Gupta art as developed by the Eastern School. The sculptures and bronzes from Sirpur have undisguised affiliation with similar objects from Nālandā. Sirpur School ceased with the fall of the Somavarṃśīs, but Sirpur as the transmitting centre of Gupta plastic idiom sustained all later art of Kosala. Sirpur in Kosala and Ratnagiri in Orissa suggest that at both places, the Vajrayāna form of Buddhism was in practice. The identity in visual representations of images between Ratnagiri and Sirpur shows that Gupta plastic tradition travelled from Magadha to Orissa through Kosala. The flowing grace imported through a sensitive and summary modelling endows the Lalitagiri-Ratnagiri figures with a loveliness and linear freedom which the sculptors have certainly derived from Sirpur. The link must have been maintained through a number of relay stations on the Kosala-Orissa highway.

From the tenth cent. onwards, Buddhism began to decline and the glamour of Buddhist *vihāras* started fading out.—S.R.

344. Duquenne, Robert :—*Heterodox Views on the Elements According to Buddhist Testimonies.*

JIBS, XXVI, No. 2, 1978, pp. 1075-73.

Discusses the theory of Elements as found in the Buddhist Texts. First is the theory of six elements (*ṣaḍ dhātavaḥ*) viz., earth, water, fire, wind, space and knowledge, then four elements as found in certain *Nikāya* texts, such as earth, water, fire and wind. Theravāda Buddhists come very near to the Lokāyata tradition. Ajitakeśa Kambli, Pakudha Kaccāyana or Purāṇa Kaśyapa too had similar views as the Materialists. The Sāṅkhya and the Vaiśeṣika views have also been alluded to in this connection.—D.B.S.

345. Gupta, Rita :—*Certain Aspects of the Causal Theories of the Buddhist, Hume and Mill : A Comparative Study.*

IPQP, V, No. 3, 1978 pp. 319-35.

The Buddhist denial of permanent substance precludes the concepts of 'agents' and 'production.' According to them, the presence or absence of certain conditions or events are responsible for the appearance of certain other events. This formula represents the idea of 'constant conjunction.' Śāntarakṣita and Kamalaśīla say, if things or persons are series of momentary existence, they have no time to produce anything. There is nothing called 'production' in reality. An event only *arises* depending on certain other conditions (*Pratītya-samutpāda*). According to them, "what happens is that the effect appears at the *second* moment through its *dependence* upon the cause which had come into existence at the *first* moment, and had not yet been destroyed." There is nothing called 'causal efficacy'. Hume, too, proposed the idea of eliminating 'causal efficacy'. He says that we never have any experience of such a thing as power or efficacy. As to the objection that our will exerts its force, he says that both the command of the will over the body and thought are extremely 'mysterious'. We cannot move certain organs like the liver by our will. He cannot conceive at all *how* the will commands the idea. Hume often refers to cause and effect as parts of single event which are related by unvarying sequence.

If causal relations are equivalent to those of unvarying sequence are we to suppose that night is the cause of the day and vice versa? To this Mill pointed out that certain additional conditions need to be fulfilled if day is to follow night always, e.g., existence of the sun above the horizon, no opaque medium between the sun and part of the earth where day is to appear, etc. In the case of causation, Mill argues, the

consequent will have to follow the antecedent under all circumstances and this is possible if it follows unconditionally.

Śāntarakṣita and Kamalaśīla did not consider causation simply to consist in a connection between pairs of single events. The complexity of a causal situation becomes evident if we study the four *pratyayas* and six *hetus* which are described next.—S.R.

346. Habito, Ruben L.F. :—'*Conversion*'—*Buddhist and Christian Terminology*.

JIBS, XXIV, No. 1, 1975, pp. 488-86.

The *Mahāyāna Sūtrālaṅkāra* (a Yogācāra Vijñānavāda text) uses the term *āśraya parāvṛtti*, literally meaning 'conversion of foundation,' signifies transformation of ordinary being into Buddha. This is essentially a religious experience. The key term *āśraya* which actually has as many as nine connotations signifies foundation or basis or ground that supports beings in their existence, and in the Vijñānavāda it means *ālayavijñāna*. Therefore *āśrayaparāvṛtti* means transformation in conversion from a defiled foundation of existence to an undefiled pure foundation which is the same as the state of being of Buddha, technically called *dharmakāya*. Against this Buddhist background, the author examines the Christian concept of *Metanoia* which has frequently been mentioned in the New Testament with a view to show their similarity.—D.B.S

347. Igarashi, Myoho :—*On the Reliefs of Eternity and Presence in the Two Kinds of Merit—Transference in 'Osō' and 'Gensō'*.

JIBS, XXVI, No. 2, 1978, pp. 1056-51.

There are two kinds of Merit Transference described in the *Apari-mitāyus sūtra* (*Sukhāvatī-Vyūha*), first developed by Vasubandhu (5th cent. A.D.). One is to transfer one's merit of practices to other people in the phase of going forward to the Pure Land where Amitābha Buddha exists, the other is to transfer one's merits of the Pure Land to others in the phase of returning to this mundane world in order to save the sentient beings. Vasubandhu has described five-fold practices, such as worship, invoking of the name etc. to rebirth in the Pure Land. Shirnan and Dornan who inherited these traditions, developed these concepts in *Osō* and *Gensō* and gave a detailed account of them. The author then discusses the forty-eight vows which Amitābha Buddha is said to have vowed and fulfilled to save all the beings. He shows how these original vows have figured differently in the works of Dornan

Shirnan who have given their own interpretations *vis-v-vis* the two kinds of Merit Transference. —D.B.S.

348. Kamimura, Katsuhiko :—*Bhaṭṭa Narasimha's Sarasvatikanṭhābharaṇa vyākhyā* (11-2).

JIBS, XXIV, No. 1, 1975, pp. 507-500.

The author has given the critically edited text of *Sarasvatī-Kaṇṭhābharaṇa Vyākhyā* by Bhaṭṭa Narasimha on the basis of published texts and Mss. of the Vyākhyā available with the Kerala University Mss. library and Govt. Oriental Mss. Library, Madras. The text is in continuation of *Pariccheda I & II—1* which is to be published in *Buddhist Studies* Vol. VI, by International Buddhist Association.—D.B.S.

349. Katsura, Shorju :—*Harivarman on Sarvāstivāda*.

JIBS, XXVI, No. 2, 1978, pp. 1063-58.

Discusses Harivarmana's (c 250-350 A.D.) analysis of the *Sarvāstivāda* (the doctrine of all exists) as found in his *Tattva Siddhi*. Harivarman begins his analysis with questions and answers. Vasubandhu (c 400-480 A.D.) summarises the four arguments set forth by the *Sarvāstivādins* to prove that *dharma*s exist in his *Abhidharmakośa*. Since the arguments are similar to that propounded by opponents of Harivarman, the author comes to the conclusion that they must be *Sarvāstivādins*. This is confirmed by Sanghabhadra who has given similar definition of existence. Harivarman criticises the *Sarvāstivādin's* definition of existence by pointing out the possibility of consciousness of non-existent object (*asadālabhanavijāñāna*). The author then goes to reproduce the arguments adduced by the *Sarvāstivādins* in reputing Harivarman's criticism. He then gives twenty points of argument in *Tattva Siddhi*. Harivarman alludes to and refutes four types of *Sarvāstivāda* viz., of the Bauddhas, Vaiśeṣikas, Sāṅkhyas and the Naiyāyikas. This shows that Harivarman was well acquainted with the controversy over the *Sarvāstivāda*. His reasoning resembles that of Maudgalyāyana. He gives valuable information on the doctrinal development of *Sarvāstivādins* between the time of the *Mahābhāṣā* and Vasubandhu.—D.B.S.

350. Lida, Shotaro :—*Toward a Second look at Visual Mode in Buddhist Tradition*.

JIBS, XXVI, No. 2, 1978, pp. 1057-52.

As stated by Don Gerrard, the American Society in this century is very much influenced by the two concepts of the East viz., meditation

and visualisation. The concept of 'Visualisation' was developed in Buddhist tradition over centuries in all countries where Buddhism flourished, e.g. China, Japan, Tibet and India. It is said that Tsongkhapā (1357-1419 A.D.) visualised in a dream a sage of bluish colour who blessed him, which led him to study Buddhapālita's commentary. He is said to have met Lama Umapa who initiated him into the mysteries of the method of directly perceiving Mañjuśrī to receive instructions directly from the Bodhisattva, as Dignāga is said to have in the past. Nāropā, the dean at the Nālandā University, is said to have established his contact with his Guru Tilopā through this visionary method. Mañjuśarī is said to appear before Tsongkhapā in Lhāsā, dictate sixteen verses, describing meditative themes of the Mahāyāna.

The person who desires to have this 'visualisation' is required to chant certain mystic words or syllables, perform certain mental and physical acts which are described under the 'Practice of the Four Foundations'. There is clear reference to the practice of ritual for 'visualisation in the famous verse 'Isshim Yoku Kenbutsu' of the Lotus Sūtra, which means 'wish to see the Buddha'. The author has concluded by looking at the concept of 'Visualisation' from the modern psychiatric perspective.—D.B.S.

351. Mallnann, Marie Thérèse :—*Un Aspect de Sarasvatī dans le Tantra Bouddhique (An aspect of Sarasvati in Buddhist Tantra)*. (in French).

BEFEO, LXIII, 1976, pp. 369-74.

In Hinduism Sarasvatī is regarded as the sacred river personified, the goddess of eloquence and knowledge etc. But in Buddhist Tantra she is depicted in different colours and different forms. The writer compares a few aspects of Sarasvatī in Buddhist Tantra. In Mañjuvajra Maṇḍala, Pāṇḍarā has three faces, red (centre) blue (right), white (left) and six hands. In Yamāri Maṇḍala, Vajra Sarasvatī has three faces—red (centre), black (right), white (left) and holds swords and skulls in her hands. This difference comes simply from the peaceful attitude of gods in Mañjuvajra Maṇḍala and terrible aspect in Yamāri Maṇḍala.—N.D.G.

352. Nattier, Janice J. & Prebish, Charles S. :—*Mahāsāṃghika Origins: The Beginnings of Buddhist Sectarianism*.

HR, XVI, No. 3, 1977, pp. 237-72.

It was generally accepted that the great schism separating the Mahāsāṃghikas and Sthavira nikāyas of early Indian Buddhism occurred at the famous council held at Vaiśālī in 100 A.N. (after nirvāṇa) and that the issue of separation was the famous *daśa-vastūni* (ten points) of

illicit mo
de Vaiśālī
schism h
any of th
ously, is

Bare
the Nand
great sch
authors c
with the
which em
by instiga
school.
history p
the part o
the root
provoked
Bareau's
more rea

To s
from Dīp
vyākhyān
sang and
Sāṃhitiy
regarding
discussed

353. Ni

EV

Se

354. Os

JII

The
very caus
tinguishes
dharma, I
destroyed
the wisdo
bhūmi, th

illicit monastic behaviour. Hofinger's well known *Etude sur la concile de Vaiśālī* (1946) demonstrated quite clearly that, in fact, the notorious schism had nothing at all to do with the Vaiśālī council. Nowhere in any of the Vinaya council accounts that Hofinger presents so meticulously, is such a schism mentioned.

Bureau maintains that another council held at Pāṭaliputra under the Nandin ruler Mahāpadma, convened in 137 A.N. resulting in the great schism and precipitated by the Mahādeva's five theses. The authors of this article maintain firstly that Mahādeva had nothing to do with the primary schism between the Mahāsāṃghikas and Sthaviras, which emerged in a later historical period in the sectarian movement by instigating an already existing internal schism in the Mahāsāṃghika school. Second, that the sole cause of the initial schism in Buddhist history pertained to matters of Vinaya, and represents a reaction on the part of the future Mahāsāṃghikas to the unwarranted expansion of the root Vinaya text on the part of the future Sthaviras (who, so doing, provoked the schism they were diligently seeking to avert). Finally, Bureau's date 137 A.N. is less certain and that 116 A.N. is a significantly more reasonable date to maintain for the schism.

To support this, widely varying traditional accounts of the schism from *Dīpavaṃśa*, *Samaya-bhedoparacana-cakra*, *Nikāya-bheda-vibhaṅga-vyākhyāna*, *Abhidharma-mahā-vibhāṣā-śāstra*, *Śan. louen hiuanyi* of Kit-sang and *Sāriputrapṛcchā-sūtra* are given, and Theravādin, Sarvāstivādin, Saṃmitiya, Mahāsāṃghika, non-Mahāsāṃghika (Mahādeva controversy regarding his 5 points relating to disciplinary laxity) sources are discussed.—S.R.

353. Niyogi, Puspa :—*Gunda—A Popular Buddhist Goddess*.

EW, XXVII, Nos. 1-4, 1977, pp. 299-305.

See Under Sec. II.

354. Oskai, Aliko :—*What is meant by destroying the Ālayavijñāna*.

JIBS, XXVI, No. 2, 1978, pp. 1069-64.

The *Nirṇaya saṃgraha śāstra* states that 'the ālayavijñāna is the very cause from which all afflictions (*kleṣa*) arise. It however extinguishes if one exercises good *dharma*s. If one attains the eyes of the *dharma*, perceiving the Four Noble Truths, the ālayavijñāna is positively destroyed'. The same text states at another place—by an increase in the wisdom to perceive *Tathatā*, with the achievement of the *anirvartanīya bhūmi*, the ālayavijñāna is cut off, the quality and attribute of the

unenlightend are transformed or cast aside, and thereby *ālayavijñāna* is extinguished. It is thus clear that the destruction of *ālayavijñāna* is not what should be aimed at, efforts should be made to destroy the potentialities (*bīja*) of afflictions and false knowledge. Sthirmati, in his commentary on the *Trimśikā Vijñapti Kārikā*, has stated that one should strive to attain the state in which the mind comes to abide in its natural state, when one does not discriminate; it is the state of non-perception because one does not recognise the object, neither inside nor outside his mind. But the *Nirṇaya Saṃgraha śāstra* and the *Yogācāra-bhūmi-śāstra* give the actual way for effecting such destruction which have been given in this article.—D.B.S.

355. Pas, Julian F. :—*Shan-Tao's Interpretation of the Meditative Vision of Buddha Amitāyus.*

HR, XIV, No. 2, 1974, pp. 96-166.

In the first century B.C. a Buddhist *bhakti* movement with Amita Buddha as the central cult object arose in N.W. India or in Central Asia and it reached China in the early centuries A.D. The *Sukhāvati-Vyūha Sūtra* was the source of inspiration of this popular movement which met with great success in China. This text was translated many times and during the Sui-T'ang period (6-7th cent.) at least four commentaries were written, two more followed during the Sung dynasty. Ch'ang-an, Shan-tao (613-681) one of the three patriarchs of the Pure Land school in China wrote an extensive commentary on the *kuan-wri-liang shou-Foching* (Chinese commentary on the Sanskrit text *Amitāyur-Buddhānusmṛti Sūtra* by Shan-tao) in which various meditative practices leading to the experience of vision of the Buddha or Bodhisattva in the form of Amita Bodhisattva have been described. The author analyses the contents of *Sūtra* text and thereafter discusses Shan-tao's contribution in interpreting the text—D.B.S.

356. Pou, Saveros and Jenner, Philip N. :—*Les Cpāp ou Codes de Conduite (Khmers cpāp or khmer Code of Conduct).* (in French).

BEFEO, LXV, No. 2, 1975, pp. 361-402.

In an earlier issue of BEFEO LXIV the authors dealt with the code of conduct of Khmer Buddhists. The present article is an exposition of another text viz., *cpāp phseñ-phseñ* of Buddhist Institute, Phnompenh, 1967, 3rd edition which dates back to 1629-30 A.D. After an introduction the authors quote the original text in Khmer script, its Roman transliteration and French translation supported with footnotes.

There are 52 ślokas in the text. A few interesting ślokas are rendered below in English from the French translation ;

1. Oh, You all good people, this is a work composed according to Pali texts, a treatise containing the essence of *Dharma*, the imperative duty.

2. Do not believe in foreigners, do not believe in ascetics, listen to the discourses and recommendations of your parents,

30. Consider the case of a good husband, having a wife and a happy home, docile children, obedient to the orders of their father.

The venom of different snakes, the corn of a rhinoceros...the tusks of an elephant can be neutralised by 'mantras' but the venom of the words of an idiot which spreads like fire cannot be annihilated by 'mantra'.

52. He who has the chance to hear it, he who has the chance to follow it, he who has the chance to meditate on the essence of *Dharma* which constitutes a code of conduct, he will acquire the power to attain *Nirvāṇa*.—N.D.G.

357. Tokiwa, Gishin :—*The Concept Shin-fugyū, as Expounded in the Laṅkāvatāra-sūtra*.

JIBS, XXIV, No. 1, 1975, pp. 513-508.

Quoting from the record of Zen Master Lin-Chi-l-Hsün in which the term "*Shin-fugyū*" has been used in the sense of 'lacking in confidence in one's Original Self' or "not abiding in one's true Self". According to the author, he quotes parallel passages from the *Laṅkāvatāra Sūtra*, a Sanskrit Mahāyāna text which was translated into Chinese thrice around 443 A.D. The Sanskrit text, *Laṅkāvatāra Sūtra* used the expression 'lacking in *Śraddhā*' which according to the author means 'lacking in confidence in one's Original Self'. In this connection view of D.T. Suzuki who translated the term 'lacking in *Śraddhā*' as "(those) who assume something out of nothing" have been critically examined and the author has come to the conclusion that *Śraddhā* means 'faith' or 'confidence in one's Original Self'.—D.B.S.

358. Yamaguchi, Eshō :—*Āśrama and Dharma : 'An Explanation of the Life of Śākyamuni as Āśramika*.

JIBS, XXVI, No. 2, 1978, 1083-76.

Āśrama has been explained in various ways for example, it signifies as *Manuśmṛti* indispensable stages of human life through which man

should walk to reach his ultimate ideal. In Buddhism *āśrama* means an arena where all distinctions between one man and the other based on caste, creed or economical of *social status* cease to exist when all men are engaged in the pursuit of their original equality and try persistently to live upon it. Our present existence is determined by our past deeds and present deeds foretell our future existence. The fatal operation of deeds in life is called *Karman*. Our *Karman* are of two kinds, *dharma* right morally meritorious one's or *adharma*, morally evil has quoting from Upaniṣadas and illustrating it from the life of Śākyamuni, attempt has been made to show how the idea of *āśrama* developed there from four stages of life to the life of renunciation on which the Buddhist concept of *Sanḡha* rests.—D.B.S.

XI

359. A

A

Ru
the prin
combina
found in
birth.

He
form of
woman
respectiv
From th

In
wrath o
desire fo
there ap
run cryi
times a
places fo
sons.

Tan
forms :
It may
Rudra.

Yā
Rudra is
there are
a deity i

Ved
as Parā
destroye
deva, d
Dayānar

XII-B PHILOSOPHY AND RELIGION (NON-BUDDHIST)

359. Arya, Yasoda :—*Rudra-Śiva*

AAIHSR, VI, 1977, pp. 243-47.

Rudra is eulogized in three hymns in the *Rgveda*, yet he is one of the principal gods commanding respect. He is also mentioned in combination with other gods. The detailed description of Rudra is found in the *Purāṇas* where occur some interesting legends about his birth.

He is said to have been born from the wrath of *Brahmā* in the form of a male-female being who divided itself into a man and a woman and gave birth to eleven Rudras. *Brahmā* assigned their respective places in the heart, 5 organs of sensation and 5 of action. From the woman Rudra were born eleven *Rudrāṇīs*.

In *Devībhāgavata* also the birth of Rudra is said to be from the wrath of *Brahmā*. Another legend says that in the *Brahma-kalpa*, a desire for having a son like himself arose in the mind of *Brahmā*, and there appeared on his lap a child of dark red complexion who began to run crying. *Brahmā* named him Rudra. The child again cried seven times and *Brahmā* gave him seven more names and assigned eight places for them. The wives of these eight Rudras gave birth to eight sons.

Tamas is the chief quality of *Śiva*. Indian *Rṣis* saw God in three forms : *Brahmā* as Creator, *Viṣṇu* as Preserver and *Śiva* as Destroyer. It may, therefore, be said that *Śiva* is the developed form of Rudra.

Yāska gives three derivations of Rudra (*Nir.*, I. 1-6). Again, Rudra is said to be one only and no second, and at the same time there are countless Rudras, (*Nir.*, I.13). On account of his greatness, a deity is given several names (*Nir.*, VII. 2.5).

Vedic scholars have interpreted Rudra in many ways, e.g., *Sāyaṇa*, as *Parameśvara*, Cruel, Agni, maker of terrific noise in battles, Marut, destroyer of enemies, etc. *Mahīdhara* interpreted it as *Śaṅkara*, *krūra deva*, *duḥkha-nāśaka*, *buddhimān*, *dhairya-śālin*, *stoṭr*, etc. *Svāmī Dayānanda* interpreted him as *Īśvara*, *jīva* and *vāyu*.

From the above it appears that from all the said qualities Rudra has successfully emerged as Śiva.—S.R.

360. Athavale, R.B. :—*Śaṅkarācārya's Spiritual Interpretation of Some Ṛgvedic Ṛks.*

JASB, XLIX-LI, 1974-76, pp. 15-22.

This paper attempts to refute the view of the European Indologists who are of the opinion that the Vedic hymns mainly aim at invoking different gods for having their sacrificial shares, and not to praise the Absolute Reality.

In support of his view, the scholar quotes two stanzas from the *Ṛgveda* (I.164.39 and 46) with an English translation of the commentaries of Sāyaṇa. Secondly, he quotes other five verses from *Ṛgveda* (III.8.4; VI.47.18; IX.113.11; X.114.4; 177.1) which have been mentioned and explained by Śaṅkarācārya in one of his compositions entitled *Śata-ślokī*, a collection of hundred verses. These five *mantras* are followed by a number of references alongwith an English purport of the original text of several traditional works which interpret that the Vedic gods do not represent different entities but they actually represent the Absolute Reality assuming different names and forms.—A.C.D.

361. Babu, D. Sridhara :—*Thoughts on Śrīnivāsa Dīkṣita's Śrīviśiṣṭādvaita Bhāṣya on Brahmasūtras.*

VUOJ, XX, pts. 1—2, 1977, pp. 41-46.

The purpose of this paper to present a deep study of *Śrī-viśiṣṭādvaita-bhāṣya*, a commentary of *Brahmasūtra* by Śrīnivāsa Dīkṣita of Tirupati (c. 13th century A.D.). This work is mainly based on the Vaikhāṇasa system of Vedic Vaiṣṇavism. The spirit of this work reflects Āgamic tradition of image worship in temples. Instead of offering a vague philosophical dry postulate defining some unknown ultimate reality, a concrete practical course of worship is suggested. And, at the same time, a path, here, is chalked out to reach from known to unknown, from the simple to complex, from *saguṇa* to *nirguṇa*, and from *sakala* to *niṣkala*.

Moreover, occasionally, a reader gets some flashes of thoughts which harmonise different Upaniṣadic texts regarding the ultimate nature of Brahman who is mentioned in scriptures as one with a form and also without a form. In fact, the Indo-Aryan philosophical texts do not merely present a thought-provoking intellectual imagination, but they also invariably teach religion which has produced a vast number of religious sects that go through different lines of practice alongwith

the faith in one ultimate principle and in the scriptural sanction as authoritative one.—A.C.D.

362. Badhadara, Kailashacandra :—*Bandha aur Mokṣa (Bondage and Release)*. (in Hindi).

AAIHSR, VI, 1977, pp. 192-200.

In India, investigation of Truth or Reality has flowed in three currents of Jaina, Bauddha and Vedānta philosophies. The whole universe is divided into two parts : *cetana* (sentient or conscious and *a-cetana* (insentient or non-conscious). It consists of *dravya* (substance), *guṇa* (quality) and *pariṇāma* (change). *Cetana* is a living being and *a-cetana*, non-living being or inert substance like fire, *puṅgalu*, *dharma*, *adharma*, *ākāśa* and *kāla*.

The conscious soul substance manifests itself in the form of a *prāṇī* (living being). These beings are also of two kinds, those possessing mind and those without mind. They are also known as moving and stationary. Earth, fire, air, vegetation are stationary and have only one *indriya* (organ of sense).

The dividing line between the living and inert *jīva*, is the proportional development of sense-organs. The imposition of body on the soul is mere deception or illusion. To say 'this is my body' or 'I am this body' implies quality of possessor and possessed, and does not refer to the real self.

Jīva is multiform. Whatever body it takes, it assumes the shape and size of that body. In India, knowledge or investigation of Truth was confined not only to that of substances. The true implication of investigation was to visual the light of the spirit or soul.

Ātman is said to possess infinite qualities. Sentience or consciousness, the main quality of the soul is the means of the attainment of spiritual bliss through becoming *antar-mukha* (turned inwards). Conscious consists of *upayoga* (*dhyāna*) or conscious attention. By *dhyāna-yoga*, a person goes on progressing towards *nirjara* (immortality), and when he rids himself of his old deeds, he becomes *vinirmukta*, i.e., released from bondage. That state is called *mukti* or salvation.—S.R.

363. Bhat, G.K. :—*The Bhagavadgītā and Dr. Radhakrishnan*.

SPP, XV-XVI, Nos. 2-1, 1975-76, pp. 1-11.

According to Radhakrishnan, *Bhagavadgītā* is later than the

earlier Upaniṣads and earlier than the period of development of the philosophical systems, (5th century B.C.). It is both metaphysics and ethics, *Brahmavidyā* and *Yogaśāstra*. In it the competing elements in the Hindu system are brought together and integrated into a comprehensive synthesis. It represents not one sect of Hinduism, but religion as such. The diffused and conflicting currents of philosophy and religious thought are worked into a simple unity to meet the needs of the time.

Gītā accepts the transcendental concept of Brahman, as well as *Īśvara* as the Creator, the Sāṅkhya doctrine of *Prakṛti* and *Puruṣa*, the principle of *Yajña* as an act of surrender of the lower to the interest of the higher.

The imprint of divinity is scattered at large in the universe, and the truth is that many-sidedness of the universe is derived from the One, the One is the many; and the many are in the One. Its direct impact is conveyed by the vision of *Viśvarūpa*.

According to Radhakrishnan, *Gītā* is an exhortation to action, work for the sake of freedom, the true ideal being *Lokasaṅgraha*, or the solidarity of the world. In *Gītā*'s exposition of *Karman*, he sees a close relation between the transcendental and empirical orders of Reality. The ascetic order of *sannyāsa* is not favoured by *Gītā*. According to R.K., the *sannyāsin* may be aloof, yet he has compassion for all. Mahādeva, the ideal ascetic, readily drank poison for the saving of humanity.

The world is the scene of an active struggle between good and evil. *Gītā* is interested in redeeming the world.—S.R.

364. Bhat, M.S. :—*Identity of Tautātita*.

JASB, XLIX-LI, 1974-76, pp. 35-40.

The paper aims at tracing the identity of Tutāta whose views are mentioned in *Sarva-darśana-saṅgraha* as the views of Tautātita. According to Pandit Vasudeva Shastri Abhyankar, Tautātita is the follower of either Buddha cult or Chārvāka sect.

After a comparative study of the original text of *Sarva-darśana-saṅgraha*, which mentions the Tautātita view, in comparison with some verses of *Ślokavārtika* of Kumārila-bhaṭṭa, the scholar concludes that Tutāta must be a name of Kumarilabhaṭṭa and not of Prabhakara as is generally believed.—A.C.D.

365. Bhatt, Bansidhar :—*Tattvārtha Studies III*.

ZDMG, III, No. 2, 1977, pp. 802-04.

The *Tattvārthasūtra* (TS) and (svôpajña) Bhāṣya on it, both are ascribed to Umāsvāti in the Śvetāmbara tradition. They consist of more than one layer as demonstrated in a former research article in this series (Bhatt B. :—“*Tattvārtha Studies I-II*” Adyar Library Bulletin, vol. 38, Madras, 1974, pp. 64-83). The Śvetāmbara version of (*Tattvārtha*-) Sūtra-cum-Bhāṣya is earlier than the Digambara version of the TS.

In this present article it is further demonstrated that both, Extension I preceding the Bhāṣya and Extension II following TS Chapter 10 are also spurious. Extension I consisting of 31 verses has vss. 11, 21-22 (namaskāratrilet) later added to the Bhāṣya, and the remaining verses merely comment upon this triplet. Some commentators on Extension I remark and express their different attitude regarding some of the remaining verses, which corroborate the fact that Extension I is spurious.

Extension II consists of 4 Sections : (a) Short summary of the Bhāṣya, through a self-contained composition, it is spurious; (b) some 32 *anuṣṭubh* verses are the only remainder of a complete metrical commentary on the TS, and is running parallel to the Bhāṣya. This section has been rendered spurious by vss. 23-32 of a quite different layer, and vss. 19-20 a late accretion. The original verses here forming a commentary on TS Ch. 10 recur in prose form in the Bhāṣya; (c) Prose passage on the subject : *krama-mukti*, seems to be a displaced continuation of the Bhāṣya in TS Ch. 10.6; (d) some 6 āryā stanzas : author *praśasti* and *Śravaṇa-phala*, which can be connected directly with the work proper (Sūtra-cum-Bhāṣya).

TS Ch. 10.7 with Bhāṣya is a patch, later added to the texts Related sources from the Digambara version are also explored to investigate into the Extensions I-II.—Author

366. Bhatt, Bansidhar :—*A Critical Study of the Bhagavatī 11.10.419*.

JJVB, III, No. 4, 1977, pp. 102-20.

In this article various layers are traced from a sūtra No. 419 of the 10th Uddeśa of the Bhagavatī Chapter 11. The sūtra 419 has as many as three layers. The original text of the sūtra contains the triad of “loya” and the pair of “jīva”; “*saṁhī*” and “*āgāsa*”. It has been extended by Redaction I preceding the Ur-Text and Redaction II at the

end of the Ur-Text. The Ur-Text has no nikṣepization, but there is a nikṣepization covering both Radactions I-II. As such, the Ur-Text has been rendered spurious.—Author

367. Bhatt, N.R. :—*Analyse de Pūrvakāmikāgama (Analysis of Pūrvakāmikāgama). (in French).*

BEFEO, LXIV, 1977, pp. 1-38.

The article by N.R. Bhatt has been translated into French by B. Dagen. It gives the summary of 5000 verses (of Grantha in original) in 70 chapters. In numerical order *Kāmikāgama* is the 28 *Śaivite Āgamas*. Some interesting chapters are *Vāstuśāntividhiḥ bhūparigraha-vidhiḥ*, *Sanānavidhiḥ*, *Devatāsthāpanavidhiḥ*, *pratimāpratisthāvidhiḥ*, and *gopurasthāpanavidhiḥ*.—N.D.G.

368. Bhattacharya, G.M. :—*Vāsudeva Sārvabhauma—the Naiyāyika.*

JOIB, XXVI, No. 1, 1976, pp. 81-86.

In this paper, the scholar sheds a flood of light on the originality of Vāsudeva Sārvabhauma (c. 1430-1530 A.D.) a celebrated logician who has been quoted by a number of logicians. He was the founder of *Navya-nyāya* tradition in Navadvīpa, West Bengal. Being suppressed by Muslim rulers, he left Bengal, and settled at purī as a court Paṇḍita of the king Pratāparudra. The scholar has also tried to exhibit through various sources. Vāsudeva's own method of logic and his critical insight.—A.C.D.

369. Chatterji, Rama :—*Non-Vedic and Anti-Vedic Elements in Śaivism as Presented by the Mahābhārata.*

OH, XXIV, Pt. 2, 1976, pp. 81-90.

The coins of foreign kings of the N.W. of India have enriched the iconographic features of Śiva. In the elaborate descriptions of Śiva in the *Mahābhārata*, there are, among other attributes, two new features of snake and moon.

For the existence of the worship of serpents and snake-cult, evidences have been cited from the proto-historic site of Mohenjodaro (faience tablet depicting serpents behind two kneeling figures); Vedic literature (words like *Vṛtra*, *ahi*, *ahirbudhnya*, Indra-Vṛtra fight, etc.); epics (origin of Nāgas from Surasā and Kadru, Pātāla as their abode, ocean as homeland, Aśvasena son of Takṣaka Nāga turning into an arrow, Karna's snake-arrows, etc.); snakes as symbol of sexual love,

their connection with phallic worship and fertility of land; opheolatry among the Śaivas, and spread of Nāga race in India, etc.

Moon became the diadem of Śiva in later times *Candra* referring to moon occurs in the *Rgveda*. From *RV* onwards Soma became associated with the moon. Soma dwells in water and plants this was a land-mark of the development of the later *Samudra-manthana* legend. Soma bestows longevity. Soma-Rudra are invoked to drive away sickness and decay from the house and convey remedies to the worshippers. Thus Rudra and Soma carried in them the power of remedy. Vedic legend says that Soma was in possession of a Gandharva. The gods request mother Gāyatrī to snatch from him and give it to them. A story mention of two nomadic hordes, Garuḍa and Sarpa is made. In epic and Purāṇic legend, Sarpa used to guard Soma, but Garuḍa having defeated them carried it to the gods. This contains the germ of trade in Soma conducted by nomadic tribes from the mountains to Vedic Aryans.

At the background of the episode of Rudra-Śiva receiving moon as his crescent, two elements are prominent: recognition of Rudra as the best physician, and Soma or Candra as the source of immortality and medicine. Since they are closely related to each other being physician and medical source, there is nothing peculiar in the legend Rudra-Śiva as receiving moon as an ornament. — S.R.

370. Chaturvedi, G.L. :—*The Advaita Vedānta Theory of Perception: A Restatement.*

Rm, VII, Nos. 1-2, 1975-76, pp. 93-100.

In the conventional Vedānta theory of perception, the modification of the internal organ (*antaḥkaraṇa*) or mind in the form of the object is the fundamental mediating factor in all direct experience. Just as water from a tank flows out of a hole to the field and assumes its form, similarly the mind, which is lustrous by nature, flows through the eyes and reaching the space covered by the object jar, etc., assumes the form of the object. Hence, in the case of direct perception, 'this is jar', the mental modification in the form of jar being in contact with the jar, the consciousness having jar as its limiting adjunct being non-different from the consciousness delimited by its mental modification, there is directness or immediacy in the knowledge of jar.

But this view is cumbrous with unconvincing suppositions (of modification of the mind, its flow to the object and assuming its form). Moreover, if sense organs are to serve as a passage for the mind's modification, then one organ is as good as the other. It is not so. Ear cannot perceive colour, again Vedāntic concept of *antaḥkaraṇa* assimilates the two distinct notions of mind and intellect (*buddhi*) to singe

hypothetical faculty and it is allowed to run right up to the object performing both internal and external functions.

In the modified version of Vedānta theory of perception, however, the *antaḥkaraṇa* is not required to run to the object. It is replaced by the notion of the series of mediating factors, every term of the series receives light from the preceding term and transmits it to the nearest subsidiary medium, whilst itself to remains stationary. Its advantage is that *antaḥkaraṇa-vṛtti*, understood as operations of a series of mediating factors, becomes a clearly measurable phenomenon. It becomes possible not only to show the perception of pleasure and differs from the perception of a jar, but also to measure this difference by enumerating the number of mediating factors in the respective series.— S.R.

371. Cholkar, V.B.:—*From the Philosophy of Upaniṣads and Vedānta*.

JOIB, XXVII, Nos. 1-2, 1977, pp. 17-26.

I. The Vedāntic Law of *Pañcīkaraṇa* says that each of the 5 basic elements for a particular sense of perception combines with the other 4 in the proportions $\frac{1}{2} : \frac{1}{8} : \frac{1}{8} : \frac{1}{8} : \frac{1}{8}$, and the Upaniṣadic Law of *Trivṛtkaraṇa* propounds the combination of one of the three—*tejas Āp* and *anna (prthvi)*—combines with the other two in the proportions $\frac{1}{2} : \frac{1}{4} : \frac{1}{4}$.

Now, the questions for investigation by the modern scientists are: (i) Whether there are 5 senses of perception or more? (ii) Can the deficiency of one sense be balanced by the acceleration of one or more of the other 4? (iii) What are the nature, characteristics and limited spectrums of the 3 senses other those of sight and hearing which have already been investigated by them? (iv) How to confirm or deny the interdependence of senses? and (v) Whether *Pañcīkaraṇa* is an empirical law or can stand the critical laboratory test?

II. For structural logical base in treatment of the earliest Indian thinkers, the author has referred to his article in JOIB, XXIII-4, 1974.

III. According to Vedānta, the concept of velocity (*gati*, motion, rate) is more basic than that of time as in modern natural philosophy. The difference of outlook between the two requires serious attention of the modern scientists.

IV. From the *mantras* (1 of *Prapāthaka* V and 1, 14, 15 of *Pr. VI*) of *Maṭrāyaṇīya Upaniṣad*, it is inferred that for the phenomenon of time, and its measure, are required (i). two bodies with two motions of rotation and revolution and two paths for each, and (ii). a living intelligent observer to note their relative motion and have the sense of time.

V. No other language has a succinct single-syllable formula like *Om* ($a+u+m$) of the *Upaniṣads* which collectively represents 3 important features of grammar—'Sandhi' ($a+u=o$), range of vowels, consonants and nasal sounds (a guttural to u labial and m nasal), and pronunciation of vowels in time-measure (as O of *Om* in 3 *mātrās*).—S.R.

372. Das, Ganesh Prasad :—*Śaṅkara's Conception of Adhyāsa : Has Prof. S.K. Chattopadhyaya Refuted Prof. G. Miśra ?*

IPQP, IV, No. 4, 1977, pp. 627-42.

Chattopadhyaya considers his own interpretation of Śaṅkara's *Adhyāsa Bhāṣya* to be indisputable interpretation and last word on Śaṅkara's views. He objects to Miśra's use of certain terms as alien, while he himself quite confidently appropriates them. Miśra wants to find out the key concepts and categories used in a particular system of thought or by a particular thinker and see whether those concepts and categories can admit appropriately and thoroughly an alternative interpretation in terms of the concepts and categories so very current in his age. He does not claim any finality for his interpretation. The whole debate between Miśra and Chattopadhyaya seems to veer round : 1. Whether the account of the concept of *adhyāsa* which Śaṅkara gives is logical or psychological. 2. Whether philosophy is concerned with analysis of language or explanation of fact ? Whether *Śabda* as a *pramāṇa* or source of knowledge signifies critique of language or scriptural revelation. The author has dilated upon the above points. He has not tried to place the thesis of Miśra beyond discussion and dispute—that would be dispelling one dogma and developing another. Discussion on his thesis can be carried on in at least two ways—1. about the stand-point itself as to whether it is defended convincingly by the interpreter; he would discredit himself if he is vacillating between more than one standpoints, and 2. Whether the interpreter is able to apply the avowed standpoint consistently to all the areas to which it is directed. Chattopadhyaya does not examine Miśra's thesis in either of the above two ways but rejects it without giving it a hearing that it deserves. He does not, therefore, succeed in establishing his overbold pronouncement that the linguistic thesis of Miśra on *adhyāsa*...has absolutely no basis in Śaṅkara's text ?—S.R.

373. Datta, K.S.R. :—*Rāmāyaṇa on 'Tat Tvam Asi'*.

VUOJ, XX, pts. 1-2, 1977, pp. 47-52.

The philosophy of Advaita Vedānta revolves round the Upaniṣadic *mahāvākya* 'tat tvam asi'. Here 'tat' means Brahman who is omniscient

and 'tvam' means an individual soul with a little knowledge. How these two, *sarvajña* and *kiñcijjña*, may come on an equal footing?

According to Rāmānuja, '*tat tvam asi*', does not purport the absolute unity of *jīva* and Brahman, instead it depicts the connection of these two in such a manner as is opposite to 'Vedāntins'. The hypothesis of *jahad-ajahal-lakṣaṇā-vṛtti* is nothing but a sheer imagination of Advaitins.

Bellamkonda Rāma Rāya Kavi who is believed to be the author of 143 works in Sanskrit, meets these challenges put by the opponents. In this opinion the authors of the *Brahmasūtra* and *Purāṇas* are the same, i.e., Vādarāyaṇa who himself explains this *mahāvākya*, in the *Skanda-purāṇa*, in the same way as is accepted by Śaṅkara. Besides, he also quotes other authorities in support of Advaitins. According to the scholar, this is an unique contribution of Rāma Rāya to Advaita Vedānta.—A.C.D.

374. Divatia, S.H. :—*Māyā : A Note*.

IPQP, IV, No. 4, 1977, pp. 513-14.

Śaṅkara speaks of *Māyā* as the power of the Lord, and beginningless. Sadānanda says that *Māyā* is something positive.

Māyā cannot be described as being or as non-being. If it were being, tangible world would be perceived at all times. For, being can never become unreal. If it were non-being, the manifold universal of name and form could not be seen.

If *Māyā* is regarded as something positive, then Monism cannot be established because of the two principles, Brahman and *Māyā*.

The author suggests that this dilemma can only be solved if, instead of asking what is *Māyā*?, we ask, What are those features of the world that make us regard the world as *Māyā*? Then at once the problem becomes verifiable, checkable, for, we know that there are certain features of the world which refuse to add up.—S.R.

375. Gangadharan, N. :—*The Eleven Rudras*

AORM, XXIV, Pt. 2, pp. 1-12.

RV mentions Rudra a single deity who is the father of Maruts. *AV* identifies him with Agni. *VS.* mentions eight Rudras as Agni, Aśani, Paśupati, Bhava, Sarva, Īśāna, Mahādeva and Ugra. *SB.* *AB.* and *KB.* mentions almost these names as representing Agni. In the

Upaniṣads though they are 11 in number yet are not mentioned by name. The Gṛhyasūtras enumerates them as Hara, Mṛḍa, Sarva, Bhava, Mahādeva, Ugra, Bhīma, Paśupati, Rudra, Śaṅkara and Īśāna (12). Vālmīki mentions in his *Rāmāyaṇa* that Rudras are 11 in number but does not give their names.

Mahābhārata enumerates them at four places but there is a little agreement in their names which, in total, become twenty-four. Ten different Purāṇas give variegated names of eleven Rudras which, in aggregate, makes a fair list of 48. According to *Bhāgavata-purāṇa*, 11 Rudras are Manu, Manyu, Mahinasa, Mahat, Śiva, Ṛtadhvaja, Ugraretes, Bhava, Kāla, Vāmadeva and Dhṛtavrata. In the *Liṅgapurāṇa*, they are Īśāna, Kapilāsa, Devadeva, Nīlaloḥita, Bhavodbhava, Bhīma, Mahādeva, Rudra, Vijaya, Śaṅkara and Śiva. *Bhaviṣya-purāṇa* says that 11 Rudras (though are actually 10) are-Aparājita, Īśvara, Kapardin, Tryambaka, Bhuvana, Raivata, Varṣasuddha, Vṛṣākapi, Śambhu and Hara. *Harivaṁśa-purāṇa* takes more from the above list and includes only a few names.

Thus it may be safely concluded that though the Rudras are primarily accepted to be eleven in number but their list found in different works are random selections of some attributes of this deity.—A.C.D.

376. Gelara, Mahavirarāja :— *Leśyā Siddhānta* (*The Doctrins of Leśyā*). (in Hindi).

AAIHSR, VI, 1977, pp. 186-89.

The doctrine of *Leśyā* is psychologically important. It originated in India and has been discussed and examined in all its parts and sub-divisions.

Ordinarily, *Leśyā* is taken to mean *mano-vṛtti* (activity of the mind), *vicāra-taraṅga* (thought-current) or *bhāva-taraṅga* (emotion-current).

Leśyā first contaminates the soul in the form of *bhāva*, and in the form of *karma*, it becomes *pudgala* and in the form of *pravṛtti*, it appears in some *varṇa*. All these are Jaina technical terms, e.g., *Karma* is the same as *avidyā* of the Vedāntins, *vāsanā* of the Buddhists, *Kleśa* of Sāṅkhya, and *a-dṛṣṭa* of the Nyāya-vaiśeṣika.

The *pudgala* turns into *karma* by the good or evil tendency of the soul. *Karma*-s are the aggregates of infinite *paramāṇus*. The *varṇas* of *dravya-leśyā* are very useful in knowing the *bhāvas* of the mind that arise from the different states of *karma*.

Leśyā is taken to mean 'lustre, light, effulgence,' etc., which should be understood in the context of *dravya-leśyā*. The commentators explain it as *liśyate śliśyate karmaṇā sahātmānayā, iti*, The soul is clasped by *karma*, by it, i.e., *Leśyā*.

Then about five interpretations of *Leśyā* are given. On the basis of *paribhāṣās*, the commentators have discussed three main doctrines of *Leśyā viz.*, 1. It is the result of *moha-karma*, 2. it is the result of *yoga-pariṇāma* and 3. *Leśyā* is the result of the rise (*abhyudaya*) 7-8 *Karma-s*. And so on.—S.R.

377. Gupta, Anand Swarup :—*Eulogy of Parā-śakti by Gods with notes.*

Pur., XIX, No. 1, 1977, pp. 1-7.

The occasion for the *stuti* of *Parā-śakti* arose when at the end of the *Dvāpara* Age, the goddess *Prṥthivī* being oppressed by wicked kings like *Kaṁsa*, *Śiśupāla* and *Jarāsandha*, approached *Indra* for help. *Indra* took to *Brahmā*, who in his turn led her to *Viṣṇu* who told them that no god including himself was independent. For, the whole universe was under the control of goddess *Yogamāyā* and everyone is deluded under the influence of her *māyā* and is ignorant of the eternal Ultimate Reality. Then the gods including *Brahmā* and *Indra* eulogised Her in this *Stuti*.

Goddess, according to the *Śakti*-cult, is the Ultimate Reality which is absolute, beyond all limitations of time, space, quality, etc., and hence indescribable. It, therefore, transcends sex and cannot be conceived as male or female. Human mind conceived it in terms of sex and endowed with divine qualities to make it adorable.

But the *Parā śakti*, the great Mother Goddess is supreme and independent, and, *Sarasvatī*, *Lakṣmī*, *Umā* and other goddesses are manifestations of the *Parā-śakti*. The first three are the *Śaktis* of their male divine consorts *Brahmā*, *Viṣṇu* and *Śiva* who are merely the instruments of *Parāśakti* and perform their duties.

The later *Purāṇas* were influenced by the *Śakti* cult and its *Śākta* or *Tāntric* literature contains the *Śākta* philosophy and mode of worship.—S.R.

378. Gussner, Robert E. :—*A Stylometric Study of the Authorship of Seventeen Sanskrit Hymns Attributed to Śaṅkara.*

JAOS, XCVI, No. 2, 1976. pp. 259-67.

By counting the frequency of selected works in *Śaṅkara's Upadeśa Sāhasrī*, and comparing these frequencies with those in seventeen *stotras*

most commonly ascribed to Śaṅkara, the author comes to the conclusion that fifteen of these hymns were not composed by the great *ācārya*. The author explains the application of the statistical methods to vocabulary study in the field of Sanskrit works, and furnishes a body of stylistometrical data as a criterion on which the authenticity of other metrical works ascribed to Śaṅkara should be tested. The conclusions reached by stylistic analysis are buttressed by analysing the meaning of the words *bhakti*, *ānanda* and *hrīd* in the *Upadeśa Sāhasrī* and the *Stotra* corpus. In this way it is possible to show how devotional trend in nondualistic philosophy gradually grew. The *stotras* in fact manifest a strong desire on the part of the Vedāntins to popularize Vedānta and to harmonise it with *bhakti* movements.—D.B.S.

379. Honda, Megumu :—*Pañcādhikaraṇa, a Sāṅkhya Teacher*.

JIBS, XXIV, No. 1, 1975, pp. 518-14.

The *Yuktidīpika* gives us a new list of Sāṅkhya Teachers, most of them are unknown except Vārṣaganya who has been mentioned in the other Sāṅkhya texts. Among them mention may be made of Pañcādhikaraṇa whose views have been referred to at seven places. For instance, sense organs are material by nature, Three-fold are the instruments (*Karaṇa*); knowledge is twofold innate and acquired, and again innate knowledge is threefold simultaneous with principles, spontaneous and surplus, etc., are some of the views propounded by Pañcādhikaraṇa. He is predecessor of Vārṣaganya who was certainly earlier than the *Mahābhārata* and Nagārjuna as the latter refers to him by name with *Daśabhūmikāsūtra*. Therefore he must have flourished earlier than 2nd century A.D. He belonged to Tantra school.—D.B.S.

380. Jaina, Gokulacandra : *Samāja-śāstrīya Sandarbhaṁ meṁ Jaina Dharma* (Jaina Religion in the Context of Sociology). (in Hindi).

AAIHSR, VI, 1977, pp. 101-005.

The thinking of the Tirthaṅkaras did not revolve merely around religion, they also gave serious thought to the necessities and problems of the worldly life and offered their solutions from their own peculiar points of view.

The first Tirthaṅkara Rṣabha was born at a time when human civilization was in its initial stage. People lived in caves or under the shelter or in the hollows of trees, depended for food on wild roots and fruits and wore barks of trees for covering their bodies, The institution of marriage was unknown. As the population increased, the natural products proved insufficient to support it.

Ṛṣabha taught the people to grow more trees, agriculture to cultivate and grow food grains and the art of cooking. In order to end the rivalries and feuds among the people, he introduced the institution of marriage and organised the society on a sound basis. His was a revolution without violence and the people readily accepted it and became his followers.

From Ṛṣabha to Mahāvīra is a long story of the development of civilization. Mahāvīra was born in the 6th cent. B.C. After leading the household life for 30 years and then leaving home and roaming the different parts of the country enduring heat, cold, rains, hunger and thirst for 12 years, he one day realized that he had found a solution to all worldly problems. He thought that it was futile to sacrifice the present facilities with the vain hope of getting happiness in the other world. The accumulation of wealth on the one hand and abject poverty on the other appeared to him to be wrong. He considered all men as equal, none of them big or small, economic disparity should end and the rulers should collect taxes without oppressing the subjects like a bee sucking the nectar without injuring the flower. Inequity of caste system, orthodoxy and religious fanaticism and violence should be put to an end. He preached *ahimsā*, a boon to humanity.

In his times, the whole world was in a state of revolution and old orders were changing. There was Confucius in China, Zoroaster in Persia, Pythagoras, Socrates and Plato in Greece and Mahāvīra and Buddha in India—all intent on bringing about a complete revolution in the society.—S.R.

381. Jain, Jyoti Prasad :—*Jainism in the Age of the Nardas*.

JAnt/JSB, XXX, No. 2, 1977, pp. 25-30.

Lord Mahāvīra had passed the major part of his life in Bihar. All the royal families like Videha, Magadha, Aṅga, etc., were his devoted adherents. Bihar was thus the greatest stronghold of Mahāvīra's following.

Magadha had emerged as the most powerful state in the whole of India in 5th cent. B.C. Jainism was the state religion of Magadha. Ajātaśatru's son and successor Aja Udayi built the city of Pāṭaliputra (Kusumapura) and shifted his capital from Rājagṛha to this new city. In year 60 of Mahāvīra (467 B.C.) Bimbisāra's dynasty came to an end. The Pāṭaliputra throne was captured by an enterprising youth Vṛātyanandin of a minor branch of Śaiśunāka dynasty. At the same time, Pālaka, the son of Caṇḍa Pradyota, king of Avanti, died and a greater part of Avanti was annexed to Magadha empire. Vṛātyanandin

assumed the title Avantivarman and made Ujjayinī his second capital. He was a devotee of the Śramaṇa Tīrthaṅkara.

His successor was Nandivardhana. Kālāśoka (c. 449-407 B.C.) conquered Kāliṅga in 424 B.C. and brought from there the image of its national deity Kāliṅga-Jina (Rṣabha) and installed it in the premier temple of Pāṭaliputra. The Bārli inscription of M.E. 84 (443 B.C.) testifies to the currency of Mahāvīra era and popularity of Jainism in Rājasthān in 5th cent. B.C.

The religious preceptor of his son and successor Mahānandin was Bhadrabāhu Śruta Kevalin who later on migrated to S. India. In a palace revolution Mahāpadma seized the throne of Magadha. This great Nanda king was a capable administrator and master of the whole of N. India and also of Kuntala in the south. He had 8 sons, and they were all described as nine Nandas. The ministers of Mahāpadma and those of his predecessors were Jaina, and the chief of them was Śrīyaka.

Jainism was very much diffused in all parts of India in that age. In the south Bhadrabāhu's migration to Kaṇṇāṭaka was instrumental in reviving the faith there. - S.R.

382. Jain, Kailash Chandra : - *Jainism before Mahāvīra*.

JGJKSV, XXXII, Pts. 1-4, 1976, pp. 103-19.

The history of Jainism before Mahāvīra is shrouded in obscurity. Jainas believe their religion to be eternal, and that before Mahāvīra, there were 23 Tīrthaṅkaras preceded by 14 Kulakāras (Manus) and 12 Cakravartins.

Archaeological evidence of the Microlithic, Chalcolithic, and Neolithic ages disprove such an antiquity of Jainism. The *Kalpasūtra* of Bhadrabāhu (3rd cent. B.C.) shows the tradition of 4 Tīrthaṅkaras Rṣabhadatta, Ariṣṭanemi, Pārśvanātha and Mahāvīra, which later was increased to 7 and finally to 24 Tīrthaṅkaras which became well established in 2nd cent. A.D. The Tīrthaṅkaras were all Kṣatriyas.

Jain tradition describes Rṣabha to be the son of Nābhīrāja and Marudevī of Ikṣavāku family of Ayodhyā, and the founder of Jainism. Bhārata (India) is named after Bharata, their son. Rṣabha is said to have civilized the primitive people by teaching them various arts of cooking, writing, pottery, painting etc. He had locks of hair and is sometimes identified with Keśin and Vṛṣabha of the *R̥gveda*. But this is controversial and doubtful owing to different interpretations. The historicity of Ariṣṭanemi is doubtful owing to lack of evidence.

Some scholars have propounded that Jainism is a pre-Vedic religion. The relics of Indus Valley civilization like the standing nude male figures (Jaina *Kāyotsarga*), idols in *Padmāsana* and images with serpent-heads, they say, are related to Śramaṇa of Jaina tradition.

Even after the destruction of Indus civilization, the straggling Śramaṇa culture probably goes back to pre-Vedic and pre-Aryan origins, and continued even during Vedic period as denoted by the terms *Vātaraśana*, Muni, Śramaṇa, Keśin, Vrātya, Arhan and Śiśnadeva in the *RV*. The Vrātyas did not study Vedas, nor observed Brāhmanical rites and rules. They had some Prākṛit form of speech. But the relics and these references do not prove the existence of Jainism. No mention of Jainism is in Vedic literature.

There existed two distinct religious and cultural traditions-Aryan and Muni-Śramaṇa. Jainism and other Śramaṇa sects grew up among the imperfectly Aryanized communities of the East. Pārśvanātha is a historical personage and the real founder of Jainism.—S.R.

383. Janwar, Miss Gita :—*A Note on Vedārthasaṃgraha*.

VUOJ, XX, pts. 1-2, 1977, pp. 35-40.

To have a thorough understanding of Viśiṣṭādvaita, one ought to study *Vedārtha-saṃgraha* by Rāmānuja, the propounder of Viśiṣṭādvaita philosophy of Vedānta which solely depends upon Upaniṣads. The main standpoint of this school can be summarised thus :

- (i) The correct knowledge of the relation of cause and effect between Brahman and universe leads to the farther knowledge that the effect is an attribute of the cause.
- (ii) The causal state of Brahman consists of the existence of individual selves and physical nature in a subtle and indifferentiated form whereas the effectual state of Brahman is when these two abide in him in a gross and manifested condition.
- (iii) All terms indicative of *jīva*, *prakṛiti*, etc. denote Brahman alone.
- (iv) The quintessence of scriptures is enumerated alongwith the interpretation and reconciliation of mutually opposed scriptural passages.
- (v) The Lord being propitiated through action in conformity with His will confers upon the devotee a holy disposition and

thereby enkindles in him a desire to follow the path of piety and righteousness.

- (vi) Having collected a substantial of *punya* through total self-surrender at the lotus like feat of Almighty with the feeling of *bhakti*, a devotee becomes worthy of divine grace.
- (vii) 'Nārāyaṇa alone is the supreme, i.e., the fundamental concept which is thoroughly established by Rāmānuja through a systematic discussion of various passages of ancient scriptures.—A.C.D.

384. John, T.K. :—*Deep Sleep Experience : A Probe into its Philosophical Import.*

ABORI, LVII, Pts. 1-4, 1976, pp. 117-27.

In India, philosophico-religious reflections seem to have their source in a state of suppression of all sense activity. This suppression of the activities of the senses has its implications upon the stress on the analysis of the deep sleep experience.

After the Vedic era of reflection upon the phenomenal world, man embarked upon what may be called a psychological introversion, a withdrawal into the realm of the noumenal. Evidences abound pointing that such achievements are to be traced to a close study of the three states (the waking, the dream-sleep and the deep sleep) of the soul, especially of the third one, namely deep sleep experience. The Upaniṣads have considered all these states (alongwith the fourth one called the *turiya*). Śāṅkara, the interpreter of the early Upaniṣads, thinks that liberation consists in the perception of the identity of the self with the all, by means of knowledge. The world of senses hides this truth. The deep sleep state obviates this and the true nature of the self is held out, as if temporarily. The Ṛṣis say : still the senses, then you can see it, for It is the indweller.—P.G.

385. Joshi, V.B. :—*Vidyāraṇya's Doctrine of Vedāntic Solipsism.*

JKU, XXI, 1977, pp. 45-50.

Vidyāraṇya, the well known exponent of the philosophy of Śāṅkara Vedānta felt the Vedāntic doctrine of *Vivartavāda* which is operative upto *Īśvara*, and *pariṇāmavāda* which functions below that level, does not satisfactorily explain the riddle of appearance of many in the One. He, therefore, postulates another theory (which is first mentioned in the *Śruti* itself) of *Dṛṣṭisrṣṭivāda*. According to this theory, creation is

contemporaneous with perception; it is neither after or before the process of perception. The question arises, if a pot is not existing at all, how can one perceive it because perception involves sense-contact. This objection is met with adducing the illustration of dream in which whole of *prātibhāsika* world is perceived. This brings in the question of the status of world-perception which is perceived during the waking state. The world then is reduced to *prātibhāsika* existence. The problem of relation of Brahman with *Māyā*, the latter having no real existence arises. In this context the Vedāntic concept of *Kalpitaiva* (Assumptiveness) has been critically examined.

Prakāśānanda in his *Vedāntasiddhānta muktāvali* has propounded a different kind of Vedāntic Solipsism according to which perception itself is the creation of the world (*Drṣṭireva Sṛṣṭi*). The world is identified with consciousness, and this consciousness is itself the grade of reality in the initial moment of the world. The objective world is not at all different from the knowledge which is consciousness in essence, and which alone exists. The theory of Vedāntic Solipsism which is generally credited to Prakāśānanda is infact implied in Vidyāraṇya's thesis. The Yogavāsiṣṭha appears to be the source of this very important contribution of Vidyāraṇya which has been examined fully.—D.B.S.

386. Kaliya, Asoka Kumara :—*Bhaktiḥ Sahasra-gīṭīya* (Devotion in Sahasra-gītā). (in Sanskrit).

Ajasrā, I. No. 1, 1977, pp. 33-38.

The sage Śaṭhakopa has expressed his *bhakti* in various forms. The sectarians have raised it to the status of four-faced Brahmā, because it has been expressed in his own person, in his role of a mother, or of a daughter, or of a female friend (confidant).

Contemplating the supreme beauty of Puruṣottama (the Supreme Being), the sage Śaṭhakopa enjoys the pleasure in his role of a woman. The devotion turns into the sentiment of love (*Śṛṅgāra*) on account of his emotional intensity. Moreover, it is easy to enjoy the delight of love as a woman. In the role of a daughter or of a beloved, he seeks *anukampā* (compassion) from Him.

Sometimes the sage sends cranes, cuckoos, ospreys, swans, etc. as messengers to win his favour, but at others, when feeling gloomy by pangs of separation, faults are found in these very birds and in elements, e.g., discolouring in cranes due to separation, cries of distress in the notes of ospreys, wandering in the search of the lover (husband) in the blowing of the wing and raining of tears in clouds. In short, he sees misery everywhere. In the role of a mother, tells others the helplessness

of the daughter (himself). With benumbed heart he is unable to send messengers, nor can he express sympathy or compassion due to the numbness of his speech, mind and intellect.

In these roles he has composed 730 verses in his natural role, 170 in the role of a daughter, 70 in the role of a mother and 30 in the role of a female friend. This is his *Sahasra-gītā*.

The poems of Ālavārs are the true expressions of their feelings. They relate the bliss of spiritual experience. - S.R.

387. Kashalikar, Madhav J. : - *The Social Outlook of Jaṭāsimhanandī*.

JSU, X, No. 16, 1977, pp. 109-16.

Varāṅgacarita, the life of Prince Varāṅga who belonged to the period of 22nd Tīrthaṅkara Neminātha, is the only work which has been convincingly attributed to a Jaina philosopher-poet Jaṭāsimhanandī by A.R. Upadhye. The author, also called Jaṭila-muni or Jaṭācārya, lived at the close of 7th cent. A.D. This *Mahākāvya* of 31 cantos gives valuable information about religious and social topics : *Karma* theory, *Jīva* and other substances, seven *tattvas* in Jainism, liberation, etc. It is an exposition of Jainism, according to which liberation from the long series of births and deaths and total destruction of the accumulated *Karma*-matter is the ultimate aim of human life.

Souls are infinite, characterised by intelligence, and intrinsically and fundamentally equal. The difference between human being is mundane and superficial and due to the difference of Kārmic matter attached to them. The human world consisted of two races Āryan and non-Āryan; the latter included Sīmhalā, Barbarā, Kirāta, Gandhāra, Pulindaka, Kamboja, Bāhlīka, etc., which may be regarded as regional divisions having distinct ethnic and cultural characteristics. Four *Varnas* and *āśramas* are accepted and the king is required to protect them. *Varnas* are not based in birth but on attitude and kind of work, i.e., behaviour and occupation.

Jaina theory of *Karma* denies the existence of God. Man is the maker of his own destiny. Elaborate code of conduct is prescribed for men and women. The fundamental doctrine is that of 'live and let others live'. *Ahiṃsā* has a positive meaning : a source of compassion for fellow beings. One should not kill animals for any purpose, nor injure a human being in body, mind and speech. The principle of *a-parigraha* or non-attachment requires self-imposed restriction on possession of wealth, land, farm produce, cattle, servants, etc. Jaṭila has propounded a number of social activities and made them part of

religious duty. According to him education in all branches of knowledge is necessary, and *śāstra-dāna* is an important item of charity. Great stress is laid on sex morality.—S.R.

388. Kothari, D.S. : —*Mahāvīra and Ahimsā*.

JAnt/JSB, XXIX, Nos. 1-2, 1976, pp. 5-8.

The first and supreme duty of man, his *Dharma*, is *ahimsā*, i.e., non-violence in word, thought and deed.

Mahāvīra (MV) was born 2500 years ago in 526 B.C. in Vaiśālī, in a family related to the great Bimbāsāra (Śreṇika), the king of Magadha. He was a contemporary of the Buddha. At the age of 30 he renounced every thing and became absolutely possessionless. For the next 12 years he devoted himself to contemplation, extreme penance and *Yoga-sādhana*. In the 13th year, under a *Sāla* tree, he attained the highest knowledge and intuition, called *Kevala-Jñāna*, which is infinite, supreme, unobstructed, full and complete. At the age of 42, he became *Arhat*, having obtained absolute mastery over himself, mind and body. An *Arhat* knows the supreme secret, the greatest of all mysteries. What is "I"? What is this "self"? Whence do we come and whither do we go?

Mahāvīra is the 24th Tīrthaṅkara, the Enlightened One, an abiding source of light, inspiration and courage. The teachings of MV, handed down orally from one generation of disciples to another, were probably reduced to writing a thousand years after his *Nirvāṇa* at the conference at Valabhi in 454 A.D. under guidance of Devarddhi.

There are five cardinal principles or vows of Jaina religion. The first is to renounce all injury to, and killing of any living being whatsoever big or small, movable or immovable. One should renounce all violence in thought, word and deed; nor cause others to do it; nor give consent to it. The second principle is to renounce all falsehood, renunciation of possessions, sexual pleasures and attachment. The vows for the monks (called *Mahāvratā*) and for the lay people (*Anuvratā*) are qualitatively identical.

Basic to *ahimsā* is the realization of the fundamental kinship of man to all living beings. The unity of life so characteristic of Jainism is now one of the great concepts (and triumphs) of modern science, and the *Syādvāda* is a unique integral feature of the philosophy of *ahimsā*.—S.R.

389. Kothari, Z.V. :—*The Jaina Doctrine of Karma and Omniscience.*

Vid, XX, No. 2, 1977, pp. 63-74.

1. *Systematic Nature of the Universe* : According to Jainism, the universe is not an aggregate of 5 or 6 substances set together by some supernatural authority, but is a system in itself subject to some definite laws.

2. *Doctrine of Karma* : Karma is an aggregate of extremely subtle matter particles beyond the reach of the senses. It enters into the soul through the actions of body, mind and speech, and produces changes and certain conditions in the mundane souls that are suffering from the shackles of birth and death from beginningless time. Karma by its association with the soul, taints its intrinsic nature. In the formation of the body, which consists of *pudgala* (matter), the guiding force is the soul's own passions generated by past thought, speech and activity. Karma is the efficient cause and *pudgala*, the material cause of the body.

Jainism prescribes practical discipline to attain the perfection of the soul. If through proper discipline all *karma* is worked out, and there arises 'the full blaze of omniscience' in the soul, it becomes free. The soul is the common abode of *mukti* and omniscience.

3. *Doctrine of Transmigration and Matempsychosis* : Jainism believes in the transmigration of soul from one body to another in accordance with its own accumulated *Karmas*.

4. *Determinism and Libertarianism* : The doctrine of *karma* is accused of leading to Determinism and Necessitarianism which collide with libertarianism which advocates freedom of will. But the doctrine of *karma* teaches neither absolute determinism, nor absolute libertarianism.

5. *Omniscience* : The soul is the central entity and the ground of knowledge, morality and spiritual effort. The soul and knowledge are co-extensive, but the knowing characteristic of the soul is obscured during the period of its union with karmic matter, like dust obscuring the lustre of a diamond. Omniscience is the true and valid knowledge of all objects together with all the attributes and modes for all the places and all the times. Highest limit of knowledge is reached when the hindrance of obscuring *karma* is totally annihilated.—S.R.

390. Krishan, Y. :—*Role of the Nyāya-Vaiśeṣikas in Indian Religion and Society.*

PPB, IV, No. 1, 1976, pp. 67-74.

Nyāya-Vaiśeṣikas were *dvaitavādins* who believed in the existence of *Ātman* (Soul), *Prakṛti* (Matter) besides God, the Creator. According

to their theory, the sources of knowledge are perception (*pratyakṣa*), inference (*anumāna*), comparison (*upamāna*) and testimony of scriptures (*śruti*).

In contradistinction to them were *advaita-vādins* (Idealists) who believed the supreme reality to be one and undifferentiated and that soul and matter were only aspects or forms of the Supreme Spirit.

The *advaita* epistemology had emphasised the transcendental character of the Supreme Reality and that perception, inference and scriptures dealt with the products of ignorance. The idealistic school sought to establish the unreality of the external world which was perpetually undergoing change and destruction or transformation. Such negative philosophy could only breed an attitude of neglect of worldly affairs.

Nyāya-Vaiśeṣik upheld the external and independent existence of soul and postulated that God regulates the birth and transmigration of souls and their pleasure and pain in embodied state according to the law of *karma*.

The absolute character of *advaita* reality led to the conclusion that there is no essential difference between the absolute and temporal, between good and evil, right and wrong, manifest and unmanifest. The Buddhist Mahāyāna texts express the same idea.

This philosophy encouraged promiscuity. The tantric work *Latāsādhana* teaches that by sexual union, the Mahāyogī becomes equal to Śiva. It advocated that the world beyond is gained by eating, drinking and indulgence in sex. This spirit of antinomianism, which was the product of *advaitavāda*, provided justification for aberrant conduct and threat to conventional morality.

By emphasising the reality of the external world, the *Nyāya-Vaiśeṣikas* rescued the temporal activities from idealistic liquidation.—S.R.

391. Kumar, S.S. :—*Hindu Rituals in Madurai Country of Medieval Age*.

VUOJ, XX, pts. 1-2, 1977, pp. 69-74.

Madurai is called the south-west part of India beginning from Cape Kumari and stretching along the Coromandal Coast. The scholar starts from the invasion of Malik Naib Kāfur (1311 A.D.) and presents a good account of undermining state of Hinduism there. Finally, he concludes that, in spite of confrontation with a formidable challenge,

Hindus did not give up their worship, but they dedicated themselves more.—A.C.D.

392. Lariviere, Richard W. :— *A Note on the Kośadivya*.

Br. V., XI, 1976, pp. 152-64.

There are two kinds of evidence admissible for setting a dispute *mānuṣa* (human) and *daivika* (divine), the latter being of two kinds, viz., *śakatha* (oath) and *divya* (ordeal), the first for deferred decision, and the second for immediate decision. Man prescribes oath in minor matters and ordeal in the case of violence and a curse. Vācaspati does not regard oath to be an ordeal. Yājñavalkya includes *kośadivya* among the ordeals. It consists of drinking the ablution-water of the image of a deity. If the drinker suffers from illness or calamity within two weeks, he is defeated in the dispute, if no harm comes him, he stands vindicated. According to Vijñāneśvara, Yājñavalkya included *Kośa* in the ordeals in order to make explicit its application to a *mahābhiyoga* which is *svāvaṣṭambha*. This is challenged by Nārada who regards *kośadivya* as really an oath to be applied in all disputes.

Vijñāneśvara sees some of the problems of the *kośa* ordeal more clearly than other writers, but his treatment does not exhaust the contradictions and peculiarities associated with this ordeal. *Viṣṇu-smṛti* prohibits the administration of *kośa* to Brāhmaṇas, except in connection with an agreement for the future. This and the opinions of other authors, who admit the application of *kośa* like an oath, to secure confidence, eliminate suspicion, enter into a contract or make an agreement for the future, lend support to the hypothesis that *kośa* was commonly practised by the *śiṣṭas* and it was employed as both as an oath and an ordeal.—S.R.

393. Malagi, R.A. :— *The Dark Wood : The Initial Spiritual Crisis in the Divine Comedy and the Bhagavadgītā*.

JKU, XXI, 1977, 86-98.

There is a more consistently thorough correspondence between *Divine Comedy* (DC) and *Bhagavadgītā* (BG). The initial spiritual crisis of the prologue to the DC and the first two chapters of BG is astonishingly alike.

Dante's spiritual crisis crystallizes to this : at a critical moment of his life, when he finds himself suddenly lost in a wood and, when he is about to make a spiritual ascent, the beast of covetousness puts him quite out

of action and turns him into an absolute coward. The Divine Grace chooses this moment to put him back on his great journey to Light.

What else happens to Arjuna in the BG ? The epic tells of long a struggle between the Kauravas, the forces of evil, and the Pāṇḍavas, the forces of good, and the final inescapable confrontation between the two, the Great War. The sagging of Arjuna's spirit at this critical juncture is exactly similar to Dante's own in a similar spiritual situation. St. John of Cross's renowned term 'the dark night' should go a long way in explaining this dreadful phenomenon of despair experienced by both Dante and Arjuna. Dark Night occurs in the final stage of spiritual ascent, the phase of purification which constitutes the unification with God; when the souls are already 'proficient' in the spiritual way.

BG is not concerned with the individual problem of Arjuna's depression; it is the universal problem of salvation through proper understanding of the meaning of action, knowledge, love and final unification with God. The first two cantos of DC and the first two chapters of BG are concerned with the salvage of the human spirit by divine grace.

To *Dharma-sammūḍha-cetas* Arjuna who cries (*aśrupūrṇekṣaṇa*) Kṛṣṇa inspires with courage; Dante also is so exhausted and reduced to crying by dejection when Vigil asks him to take another road. Both have abandoned the true way, the direct road in a state of spiritual sleep. Dante's sleep is rooted in covetousness; Arjuna is in a similar state of attachment to things that perish.—S.R.

394. Mangalam, S.J. :—*Sun-worship in Andhra Pradesh*.

VUOJ, XX, pts. 1-2, 1977, 61-68.

The Sun-god not only in a pocket but also world-wide receives universal homage and enjoys more popularity. Since the immemorial past this god has in India, been very widely worshipped. And, quite a number of temple have solely been dedicated to him.

Andhra Pradesh which connects Orissa and Tamilnad, the two states having proud claim of possessing two great Sun-temples, at Koṇārka and Suryanārkaḷi, has had a very long history of Sun-worship since about the beginning of the Christian Era.

After giving a detailed record of Sun-worship from various sources, the author concludes that Andhra Pradesh with its rich history of this worship has rightly served as a link between the two Sun-worshipping states, i.e., Orissa and Tamilnad.—A.C.D.

395. Mishra, Laxman Prasad :—*Elements of Devotional Mysticism in the Vinayapatrikā, Mainly in the Light of Rāmānujīya Pratipatti.*

EW, XXVII, Nos. 1-4, 1977, pp. 369-77.

Vinayapatrikā (*Vp.*) of Tulasīdāsa (1623-1732), a highly charged devotional lyric, enables us to dig deep into the essential ingredients of Tulasī's *saguṇa bhakti*, and know the religious attitude of 17th cent. when empty religious rituals and rites were prevalent and conflicting religious factions were warring with each other.

A religious lyric like *Vp.* annuls the terrors of transmigration as well as breaks the chains of caste, enabling all and sundry to bathe in the blissful ocean of *bhakti*.

Suddenly Tulasī's mind is illumined and he sings : "Through Rāma's grace the night of existence has passed. I am finally awake. I have found the philosopher's stone—Rāma's Name which will turn my heart into gold."

"O ocean of existence, you shall not bind me. I have seen through thy beauteous deceptions. You shall bind me no more, because I have realized you to be just nothing."

In this affirmation, there is a close resemblance between Tulasīdāsa's standpoint and Śaṅkara's pure monism. In overcoming *māyā*'s guile, Tulasī comes closer to Rāmānuja's attitude *vis-a-vis māyā*. Addressing *māyā*, he scornfully says : "O evil one, you may well perform a million tricks, I, Rāma's devotee, will not fall under your power. Get away; fly to one who knows not the truth, lust and pride." Aware of his own imperfections and meanness, he implores : "Cruel robbers like mental darkness, attachment, greed and egoism, lust and anger, are doing me many outrages. O Master, save me."

By remembering Rāma's name, the only real *Kalpataru*, Tulasī says that threefold burnings are banished and all desires fulfilled.

The spiritual progress of a Godward soul is gradual. The six modes of *Pratipatti* are enunciated by Rāmānuja and later adopted by Tulasīdāsa. They are : 1. *Anukūla kā saṅkalpa*, to see one God in all things. 2. *Pratikūla kā tyāga*, abandonment of all delusive appearances. 3. *Gotrptavarāṇa*, complete union with God. 4. *Rakṣā kā viśvāsa*, faith in saving grace. 5. *Kārpaṇya*, poorness of spirit. And 6. *Ātma-nikṣepa*, total self-surrender to Him.

With quotations from *Vp.*, the author illustrates all these *Pratipattis*.—S.R.

396. Mishra, R.N. :- *The Jaina Theory of Syādvāda*.

JAnt/JSB, XXX, No. 2, 1977, pp. 18-24.

Syādvāda is composed of two words *syāt* and *vāda* "theory" *Syāt* has been variously translated as 'probable, perhaps, may be, somehow, etc., but the correct meaning is *kathañcit* 'in some respect.' Akalañka-deva has used *syāt* in the sense of *anekānta*. Thus *syādvāda* should mean the theory of relativity of knowledge.

According to Jainas, every object has innumerable characters. But imperfect beings look at objects from one particular point of view at a time and thus have the knowledge only one aspect of the thing. Such partial knowledge and judgment based on it are called *naya*. Akalañka-deva says that *naya* is 'the intention of the knower'. Svāmī Samanta Bhadra and Vidyānanda Svāmī take *naya* to mean 'that which states separately the characters of the meaning known by *Śruta Pramāṇa*'. *Naya* is of two kinds *dravyātmaka* 'of the substance-part' and *paryātamaka* 'of mode-part or specific form of' the object.

An object can be known in three ways by 1. *durñīti* 'bad judgement, 2. 'statement of a partial truth (*sat*)' and 3. it can be interpreted from different points of view (*syāt sat*). Everything exists from the point of view of its own substance, space, time and form, and does not exist from the point of view of another's substance, space, time and form.

Ordinarily logic distinguishes two kinds of judgement—affirmative and negative. But Jain logic distinguishes seven forms of judgement including these two, each being qualified by *syāt* to emphasize its relative character. Indian philosophy recognizes four kinds of thought—*sat*, *asat*, *ubhaya*, and *anubhaya* or *a-vaktavya*. Jainas recognize thought to be of seven kinds : 1. *syāt asti* 2. *syāt nāsti*, 3. *syāt asti nāsti ca*, 4. *syāt a-vaktavyam*, 5. *syāt asti ca, a-avaktavyam ca*, 6. *syāt nāsti ca, a-vaktavyam ca*, 7. *syāt asti ca, nāsti ca, avaktavyam ca*. The seven steps of *syādvāda* are found in different orders in the books of Jainism. Buddhists and Vedāntins have call it self-contradictory. — S.R.

397. Mukerji, R.N. :- *Bindu and Tantric Iconography*.

Bhm., III, No. 3, 1977, pp. 5-10.

See Under Sec. II.

398. Naik, M.K. :— *Songs Terrestrial and Celestial : The Four Quartets and the Bhagavadgītā*.

JKU, XXI, 1977, pp. 60-72.

There are numerous conceptual and imagistic correspondences *Bhagavadgītā* (BG) and *Four Quartets* (FQ) of T.S. Eliot, as stated below :

1. BG is the 'Song of the Lord' and FQ is 'the most aristocratic kind of music making; both in a sense war poems; FQ, product of II World War. 2. The central concerns of the two poems are virtually identical, viz., liberation through self-realization. According to BG, liberation can be achieved through divine virtues like freedom from fear, anger, greed, and desire, and by generosity, self-harmony, etc., FQ is equally unsparing in criticising 'men of evil nature. 3. BG, says release from the bondage of *saṁsāra* (world of senses) is an essential element in the process of liberation. In FQ, too, liberation involves release from bondage, but here the bondage is of human time which is synonymous with the world of sense. Essential affinity between their thought is evident. 4. Arjuna is overcome by the Divine Vision and trembles with fear and cries. Eliot's comment on the vision—'Go, go, go said the bird/Cannot bear very much reality', too emphasises the overpowering nature of supra-mundane experience. 5. Three ways of knowledge—*jñāna*, *karman* and *bhakti* is also traceable in certain lines of FQ in which Eliot exalts the way of devotion. 6. BG synthesizes the diverse strands of religious thought. This sort of eclecticism is also found in FQ, which reveals the essential identity of all religious experience.

Eliot's thought in the FQ thus bears a remarkable closeness to that of BG, indicating his conscious and unconscious debt to that Hindu scripture. — S.R.

399. Nair P.K., Sasidharan :— *Brahmottaratattvaratnamālā of Śaṅkara-miśra*.

AORM, XXIV, Pt. 2, 1973, pp. 1-11.

In this work, the scholar has introduced an important, though small, treatise, *Brahmottara-tattva-ratna-māla*, in its original text along with an English translation. The author of this work is not known. This work has a short lucid poem of thirty two-verses in the form of question and answers exclusively dealing with the Indian Philosophy and Ethics.—A.C.D.

400. Nalini, M.V. :—*Navalakṣaṇā Bhakti in Nārāyaṇīya*.

AORM, XXVII, Pts. 1-2, 1977, pp. 1-7.

The goal of life is to be absolutely free from threefold suffering by the paths of *karma*, *jñāna* and *bhakti* yogas. Melputtur Nārāyaṇa (MN) in his *Nārāyaṇīya* prefers *bhakti* to the other two. He says *bhakti* is intense love for God, the quintessence of beauty, dispeller of all fears, etc. The ninefold *bhakti* is described in *Nārāyaṇīya* as :—

1. *Śravaṇa* : mere listening to the glorious names, forms, attributes and deeds of the Lord produces *bhakti* dispels all sins and leads to state of realization. Jivagosvāmin has dealt with this *bhakti* and cites Gopis, Prahlāda, Rukmiṇī and Dhruva as examples.
2. *Kīrtana* : repeating the names of God, meditating on His form and narrating His attributes. bestow His grace on the devotees. The best illustration is of Ajāmīla who attained liberation by an unconscious utterance of God's name.
- Smarana* : the practice, *śravaṇa* and *kīrtana* leads to the constant thought of the Lord and devotee melting with emotion, at times laughs, cries, sings, dances in ecstasy and becomes detached from the world.
- Bhāgavata* advocates directing the mind to the Lord with any motive - love, hatred, fear affection, etc., and cites Gopīs, Śiśupāla, Kāṁsa, Pāṇḍavas, Nanda, and others.
4. *Pādasevana* : Worship of the feet of God or His idols too liberates a devotee. Indra dies this to Śrīkṛṣṇa after realizing his folly.
5. *Arcaṇā* : It is the act of worship with love involving the offering even of fruit, flower, water, etc., to image of God. This includes pilgrimage to holy places and adoration there with faith.
6. *Vandanā* : A meditating devotee may see *bhūtas*, birds, animals, friends, foes, etc. He offers salutation to all seeing God everywhere and in everything. This is suggestive of unqualified submission. Akṛura on his visit to Vṛndāvana demonstrates this *bhakti*.
7. *Dāsyā* : Dedication of all one's activities to God helps overcome ego-sense. Ambarīṣa is the illustration.
8. *Sakhya* : Having a friendly attitude with depth of affection, closeness of association and absolute confidence that God will never fail him. Pāṇḍavas, Draupadī, Prahlāda illustrate this *bhakti*.
9. *Ātmanivedana* : It is offering oneself, one's dependants and possessions to God's service. Prahlāda and Bali are the best examples.—S.R.

401. Narasimbachary, M. :—*Interpretation of a Verse from Vedāntadeśika's Gopālavimśati*.

AORM, XXVII, Pts. 1-2, 1977, pp. 1-3.

A verse in Vedānta Deśika's *Gopālavimśati* occurs which describes Kṛṣṇa seated on a triangular coloured lotus, blowing *Pāñcājanya* conch, and looking at *Vāk*, the goddess of speech (*Sarasvatī*) who is fond of being close to him. This last statement, being the first line of the verse

(*Vācam nijānka-rasikām prasamīksamānaḥ*) seems unintelligible. What is the relation of Sarasvatī with Śrī-Kṛṣṇa ?

Many explanations like *vāk* is *Rādhā* has no support; *Vāk* is *Yaśodā* as fond of taking Kṛṣṇa on her lap, but this interpretation of the compound *nijānka-rasikām* is *aprayukta* as there is no sanction for it. Another interpretation is fantastic. According to it, since the *stotra* is *Gopāla-viṇśati*, the triangular lotus has *go* on one petal, *pa* (initial of *Pāñcajanya* conch) on the second, and *tri-koṇa* refers to the letter *la* which has three curves or points in its writing.

The Purāṇa account of the manifestation of goddess of speech removes this confusion. In *Brahma-khaṇḍa* of *Brahmavaivarta Purāṇa* (III, 52-58), it is stated that as soon as Sarasvatī emerged from the mouth of Dharma the Supreme Being identified with Lord Kṛṣṇa, she stood before Him and sang beautifully, dancing to the accompaniment of her *vinā*. In *Gaṇeśakhaṇḍa*, Sarasvatī is described as one of the five *Śaktis* of the Lord and said to have ushered from the mouth of Kṛṣṇa. Thus, there is a close relation of *Vāk* with Lord Kṛṣṇa as she owes her very existence to Him.—S.R.

402. Narasimhachary, M. :—*The Pañcarātrakaṇṭakodhāra : A Brief Analysis*.

JOIB, XXV, Nos. 3-4, 1976, pp. 315-17.

Pañcarātra-Kaṇṭakodhāra (PK) of Vādhūla-varadācārya (16th cent.) follows the *Āgamaprāmāṇiya* of Yāmunācārya in establishing the validity of the *Pañcarātra-āgamas*. Though many arguments in support of the *āgamas* in it are common with those of Yāmuna, there are other viewpoints which Vādhūla Varada (VV) discusses in greater detail, thus complementing Yāmuna's work. The important contribution of Varada is his detailed discussion on the *Ekāyana Veda* on which *Pañcarātra* is supposed to have been based.

As to the objection that there is no proof of the existence of *Ekāyana Veda* besides the four Vādas, VV says that *Ekāyana* is not *a-prasiddha*. *Chāndogyopaniṣad* refers to it as distinct from the four Vedas. *Padmasamhitā* refers to it as *ādyam ekāyanam vedam*.

Next objection, based on the belief that the *āgamas* are composed by sages like Śāṇḍilya and Śaunaka, is regarding the partial validity of these *āgamas* as in the case of *Kalpa-sūtras* which hold good to a particular group of people following a particular Vedic branch. But in the case of *Pañcarātra*, no such claim can be made. In reply, VV says that these sages were not the authors of the *āgamas*, but were only

their exponents. On the other hand, they are the direct revelations by Lord Viṣṇu to the sages.

The next important point raised by the opponent is that the Nārāyaṇīya section of the *Mahābhārata* (*Mbh*) eulogising *Pañcarātra* is not its genuine part, and is interpolation. VV replies that this section is found in all the MSS of *Mbh* of Eastern and Western India. Its omission in some MSS must have been deliberate by those who are inimical to Lord Nārāyaṇa and Bhāgavata religion. *Pañcarātra* is in the tradition of the Vedas is vouchsafed by the *Mbh* itself. Its mode of worship is supported by *Śrutis* and *Smṛtis*. Further, VV says that there is no truth in the allegation that Vāsudeva revealed the *Pañcarātra* with a view to delude the people. It is not a *Mohasāstra*, but is the *Mokṣa-śāstra*. – S.R.

403. Nigam, Sasibala :— *Svāmī Dayānanda aur Veda* (*Svāmī Dayānanda and the Vedas*). (in Hindi).

AAISHR, VI, No. 9, 1977, pp. 179-82.

Having realized that the traditional Indian (Sāyaṇa's) and Western interpretations of the Vedas are misleading and responsible for denigrating our religion, philosophy and culture, Svāmī Dayānanda gave birth to a new trend of thinking and interpreting the Vedic *Mantras*. According to him, in the beginning of the creation, God lit the minds of the *Ṛṣis* with the knowledge of the Vedas. *Ṛgveda* was revealed to Agni, *Yajus* to Vāyu, *Sāman* to Āditya and *Atharvan* to Aṅgiras *Ṛṣis*.

The Vedas are the repositories of Eternal Truth and All Knowledge which lies hidden in them. All arts and sciences are present in their embryonic state in them, and they have been developed later on.

The mention of the name of a *Ṛṣi* or *Ṛṣis* with each hymn of the Vedas misleads people to think that the Vedas are human compositions and are not revealed books. But, according to Dayānanda, the *Ṛṣis* were merely *seers* and not composers of the hymns. The philosophy of the Vedas is realistic in Svāmījī's opinion. Svāmījī believes in the eternal existence of the Trinity, viz., God, Soul, and Matter (*Prakṛti*). The names of the various gods like Agni, Indra, Vāyu, Maruts, etc., are nothing but the epithets of God Himself. Svāmījī believes in Monotheism or one God, the creator of the universe.

Some scholars hold that there is no mention of re-birth in the Vedas. Radhakrishnan has said that the Vedas have no special doctrine about life after death and they contain only vague ideas about hell, and the doctrine of re-birth is a far cry. But Dayānanda has quoted *RV*, 5.1.2. in support of the doctrine of *karma* and its retribution. As regards

mukti, his view is that it is only for a limited period, after enjoying that bliss, the soul has to take birth again. He has quoted two mantras (*RV*, 1.24. 1-2), in support of this view. — S.R.

404. Padoux, A.: *Un Terme Technique du Mantraśāstra : Vidarbha* (A technical term of Mantraśāstra : Vidarbha). (in French).

JA, CCLXV, Pts 3-4, 1977, pp. 345-50

The word *vidarbha* is used in *mantraśāstra* to denote a particular type of *japa* where the *mantra* and its *sādhya* are cut up and intertwined. That meaning is not to be found in dictionaries, Western or Indian, but it is explained in commentaries of different tantric texts (*Netra Tantra*, *Tantrarāja*, etc.) together with such terms as *grathana*, *saṃpuṭa*, *yoga*, *rodhana*, and *pallava* which denote different sorts of *japa*, and all of which are used both by Hindu and Buddhist authors (*Sāadhanamālā*). The clue to the peculiar sense of *vidarbha* is to be found, as is so often the case in *mantraśāstra*, in the traditional Indian lexicographers interpreting the word *darbha* as meaning to cut, tear asunder, disperse (see *Śabdakalpadrūma*, s.v. *darbha*).—Author.

405. Raghavan, V.K.S.N. : — *The Metaphysical Tenets of Viśiṣṭādvaita*.

AORM, XXVI, Pts. 1-2, 1976, pp. 1-7.

God, soul and matter are the three main principles of *Viśiṣṭādvaita*.

(A) *Īśvara* (God) : Śrīman-Nārāyaṇa is the Supreme Reality (eternal truth), Parama-puruṣa (Highest Person) ever associated with Goddess Lakṣmī. His body consists of individual souls and insentient matter. His form (*rūpa*) and real nature (*svabhāva*) are embodiment of pure consciousness (*cinmaya*). He is endless and beginningless, immanent and transcendent.

(B) *Jīva* (Soul) : They are eternal and numerous. Every soul possesses atomic form and innate knowledge which is inseparable from it. When a soul is *baddha* (in the womb) its knowledge contracts or expands according to its demerits and merits; when *mukta* (Liberated, its knowledge expands till it is equal to that of the Lord. The third kind of souls are *nitya* also called *nitya-sūris*. They are Ananta or Ādiśeṣa (bed) Garuḍa (vehicle) and Viśvakṣena (commander-in-chief). Their knowledge is almost identical with that of the Lord. *Mukta* and *nitya* souls reside in *Vaikunṭha*. Bound souls are countless belonging to men, birds, beasts, insects, etc.

(C) *Acit* (Matter) : *Acetanā-tattva*, divided into 3, is *Prakṛti*, *Śuddhasattva* and *Kāla*. *Prakṛti* is made up of 3 *guṇas*—*sattva*, *rajas*

and *tamas* and is *jaḍa* (inert). A part of it turns into *mahat-tattva* (macro-cosmic entity). A part of *m.-tattva* changes into *ahaṅkāra*, from which are born 11 *indriyas* (5 sense and 5 motor organs and *manas*). From *tāmasa* are formed 5 subtle and 5 gross elements. Thus there are 24 primordial elements. *Śuddha-sattva* is in the *Śrīvaikuṇṭha* or eternal heaven, abode of Supreme Bliss. *Kāla* (Time) is the third *acetana* which does not possess consciousness and form. It exists in this world as well as in the Supreme Abode. It is divided in this world into *kṣaṇa kāṣṭha*, *muhūrta*, days, fortnights, months, seasons, *ayanas*, *yuga*, *kalpa*, etc. Time in *Śrīvaikuṇṭha* is eternally the same.

Having all the *jīvas* and *acetanas* as His body Paramātman is the guiding principle, and is *Viśiṣṭa*. He is only one (*advaita*), still he is *Viśiṣṭa*. Hence the system is called *Viśiṣṭādvaita*.—S.R.

406. Raghavan, V.K.S.N. :—*An Introduction to the Study of the Nine Works of Rāmānujācārya*.

AORM, XXVII, Pts. 1-2, 1977, pp. 1-5.

Rāmānuja was born in Śrīperumbudur in Madras to Asuri Keśava-yajvan and Kāntimati. Studying under Yādavaprakāśa at Kāñcī in his early years, he learnt all the *Śāstras* well. He could not meet Yāmuna-cārya owing to the latter's death. Kāñcīpūrṇa, a pupil of Yāmuna gave him certain instructions as important sayings of Lord Varadarāja of Kāñcī and asked him to obtain initiation into *Pañcasamśkāra* from Mahāpūrṇa at Śrīraṅgam.

Mahāpūrṇa alias Paraṅkuśadāsa taught him the essential principles of Śrīvaiṣṇavism. Latter Rāmānuja got initiation under four other preceptors and received instructions in religious practices according to *Rahasyamantras* on *Tiruvaymoli* of Śaṭhakopa, main teachings of Yāmuna, and *Pratipatti* or *Śaraṇāgati*.

He converted King Kulottuṅga in Coḷa region, and King Bhaṭṭideva to Vaiṣṇavism. In the beginning of *Śrībhāṣya*, he states his commentary to be based on Bodhāyana's *Vṛtti* and its commentaries. Therein he refutes the criticisms of Vedāntins and their interpretations of the *Brahma-sūtras*. He quotes from the *Vṛtti*, Taṅka's *Vākya*, and Dramida's *Bhāṣya* on *Vākya*. In support of his interpretation, he quotes from the two epics, *Viṣṇupurāṇa* and *Pañcarātra Saṁhitās*.

Bhagavadgītā-bhāṣya is based mainly on *Gītārthasaṅgraha* of Yāmuna. Commenting on *Caramaśloka* (*Gītā* 18.66) he enunciated *Śaraṇāgati* principle. *Vedārthasaṅgraha* deals with the main purport of the principal passages of the Vedas and Upaniṣads. *Vedāntadīpa* is a brief

commentary on the *Brahmasūtras*, *Śaraṇāgati-gadya* explains the nature and significance of self-surrender, *Śrīvaikunṭhagadya* contains the description of Supreme Abode (*Paramapada*), and *Nityagrantha* is on the daily regular rituals to be observed by the devotees of Lord Viṣṇu.—S.R.

407. Raghunathacharya, S.B. : —*Api Mīmāṃsakā manovaibhāvavādinah (Do Mīmāṃsakas Believe Manas as All-pervading?)*. (in Sanskrit).

VUOJ, XX, pts. 1-2, 1977 pp. 33-39.

There are two different schools in the Mīmāṃsā system of Indian philosophy commonly known as Bhaṭṭa and prabhākara. In both of these schools the *manas* is assumed as subtle (*aṇu*). If so, why it is famous that Mīmāṃsaka take *manas* to be all-pervading *manas*. And why Udayana and Gaṅgeśa have endeavoured so much in refuting the all-pervading theory of Mīmāṃsakas ?

From the Mīmāṃsā texts available today it is clear that possibly in some texts of Bhaṭṭa school *manas* might have been assumed as all-pervading, but unfortunately these texts have been lost today. So, it can be safely concluded that this belief that Mīmāṃsakas believe *manas* as all-pervading is neither baseless nor hypothesised by the latter Mīmāṃsakas.—A.C.D.

408. Ramanujatatachanya, N.S. :—*Prāmāṇyavādasya Tulanātmaka-dṛṣṭyā Vicāraḥ (A comparative Study of Prāmāṇyavāda)*. (in Sanskrit).

VUOJ, XX, Pts. 1-2, 1977, pp. 1-32.

The scholar presents a study, in detail, regarding the contradiction of the theory of validity of knowledge reasoning the question whether it is intrinsic or extrinsic. According to Sāṅkhya it is always intrinsic (*Syataḥ Prāmāṇya*). Some other schools of the Indian philosophy like Vaiśeṣika take it as totally extrinsic (*Parato Prāmāṇya*). Bauddhas hold it as intrinsic in case the knowledge is not a fact and vice versa if the case is otherwise, while Mīmāṃsā and Vedānta schools believe that it is intrinsic when it counts a valid knowledge and is extrinsic while it is invalid.

After a very lengthy discussion and numerous quotations from several texts and from quite a number of authorities, the scholar concludes that a valid knowledge depends upon external evidences and, as such, the validity of knowledge is extrinsic, though, sometimes, it is found intrinsic.—A.C.D.

409. Ratha, Banmali :—*The Kṛṣṇagītī of Somanātha Miśra – A Study.*

VOUS, XX, Pts. 1-2, 1977 pp. 9-12.

Jayadeva, the writer of *Gītagovinda*, of Orissa has, of course, influenced the mind and the heart not only of the readers but also of lyricists as well. Under this influence nearly one hundred and thirty lyrics were composed by the Sanskrit lyricists living all over India.

A Ms of *Kṛṣṇagītī* of Somanātha is found in the library of Gujrat Vidyāsabhā, Ahmedabad. It is edited by P. Shah and published by the Rajasthan Oriental Research Institute, Jaipur, in 1956.

Though this work is a clear imitation of *Gītagovinda* yet differs slightly. It contains twenty *aśṭapadīs* instead of cantos and as such it cannot be taken as a Kāvya of orthodox type. Every lyric is preceded by a few stanzas in syllabic metres. The tenor and manner of this work actually imitates *Gītagovinda*. All the songs, there, are set in some specific tunes which are already mentioned at places.

In spite of Somanātha's confession that his work cannot be able to compete the superb songs of Jayadeva, it clearly appears that this is obviously aimed at describing the mystic sentiment of *Śṛṅgāra*, both *sambhoga* and *vipralambha*, of Rādhā-Kṛṣṇa episode. He claims that these songs will be sung by the devotees interested in praise of Vrajanātha.—A.C.D.

410. Reddiar, N.S. :—*The Ālvars' Concept of Salvation.*

VUOJ, XX, pts. 1-2, 1977, pp. 53-60.

Mukti is the realization of relation of the individual self and the universal self. But, in this sect which is very similar to that of Vaiṣṇavas, Mukti means the abode of god and is also the place freed souls.

According to this cult, the way to Mukti is *bhakti* which attains three stages known as *Karmayoga* through which a devotee keeps himself free from the bondage of action. Then, obtaining *jñāna-yoga*, a seeker comes to know his own as well as the world's nature. Finally, he comes to *bhakti-yoga* which is consisted of essential love towards god *prāpatti* (absolute self-surrender) and *śaraṇāgati* (the highest stage of god-love).

The emancipated soul realizes the eternal glory of *paramapada*, the highest state ever can be achieved by a *jīva*. Then, the soul enjoys all

the perfection of Vaikuṇṭha like *sālokya* (co-existence), *sāmīpya* (fellowship), *sārūpya* (similarity) and *sāyujya* (the bliss of intimate union). The form, flavour and fragrance of this state are neither physical nor mental, but are absolutely supersensuous.—A.C.D.

411. Reval, C.V. : *Radhakrishnan's Interpretation of the Nature and Status of the Phenomenal World in Śaṅkara's Vedānta*.

SPP, XV-XVI, Nos. 2-1, 1975-76, pp. 64-86.

S. Radhakrishnan (SR) is not a blind follower of tradition. The absolute idealism expounded particularly by Śaṅkara appeals to him most. It is the highest expression in the school of Vedānta. Though *Advaita* comes nearest to SR's conviction, he is quick to see the positive elements of other systems also.

It is the Advaitic dictum that only Brahman is the sole reality (*sat*), and the world is *mithyā*. According to S.R. the ambiguity of the word *sat* is responsible for much of the confusion of the Upaniṣadic view of Reality. *Sat*, in one sense, means all that exists, e.g., the world of change and growth. But *sat* also stands for reality that persists in the midst of all change. The world, being full of contradiction, cannot be real in this sense. At the same time, world is not considered to be utterly unreal by Mahāyāna and Gauḍapāda, much less by Śaṅkara who uses such words only to emphasise its ultimate unreality. Śaṅkara recognises the relative reality of the phenomenal existence. Dr. S.R. says, "Unreal, the world is, illusory it is not." Śaṅkara has called world *mithyā* and not *prātibhāsika*, 'illusory'. *Mithyā*, to Śaṅkara means *anirvācya* 'indescribable, and not non-existent or illusory.

S.R. does not agree with the negative stress on the Vedāntic system. He sees a good deal of realistic element in the exposition of Śaṅkara. The world of experience is the joint creation of personal God Śaṅkara and Māyā. S.R. says, "This world is the accomplishment of a specific possibility from the infinite possibilities whose ideal home is the Absolute." He, no doubt, admits the doctrine of *Vivartavāda*, but does not deny the validity of *Pariṇāmavāda*. The world is *vivarta* of Brahman, but *pariṇāma* of Īśvara.

S.R. believes that human personalities and the structure of things have significance and value in the world process. The world, though transitory, has a Cosmic meaning. S.R.'s views on the phenomenal world, *Māyā*, relation between Brahman and the world and the Absolute and God are so elastic that an orthodox follower of Śaṅkara would find many faults with him.—S.R.

412. Shanbhag, D.N. :—*Mādhava as a Religious Teacher.*

JKU, XX, 1976, pp. 151-60.

Mādhava gives emphasis on the two tenets of Dvaita Vedānta—
(i) the word is real, truly and ultimately (ii) an aspirant can get liberation only by the grace of God, Viṣṇu. God's grace showers upon the person who performs actions with devotion, knowledge and detachment.

Devotion or *Bhakti* is the most-important qualification by which one obtains gradually knowledge and realization of God, then liberation and then finally enjoys absolute bliss. All the actions of human beings should revolve on it here and hereafter also. Thus it is *pradhāna Sādhana* to achieve God's grace. But it must follow an adequate knowledge of the greatness of God. The means to obtain this knowledge or *jñāna* are of *śravaṇa*, *manana*, *nididhyāsan* and *bhakti*.

Śravaṇa or study of scriptures should be undertaken under a proper guidance of a guru or preceptor. The knowledge obtained by *śravaṇa* should be examined by considering its validity with one's own reasoning power, *manana*. After *śravaṇa* and *manana* it becomes easy to concentrate and meditate upon God and for all these *Bhakti* is essential.

With the knowledge of God's greatness one moves away from worldly objects and pleasures. This detachment or *vairāgya* helps him to increase his devotion to God. *Bhakti* produces *jñāna*, which in its turns ripens *Bhakti* and also produces *vairāgya* which also increases *Bhakti* by helping devotee move towards his goal of God realization and finally liberation.

But devotion produced by knowledge and renunciation is mere deceit and hyporisy if it is not supported by moral purity. The devoted worshipper should be *jitendriya* and *viśuddhātman*. He who submits everything belonging to him to the supreme Lord is the ideal human being fit to be followed by others. His actions are the standard actions or *Dharma* and are ideal for the entire humanity.

In his *Sadācārasmṛiti* and *Gītātātparya nirṇaya* Mādhava lays down briefly the daily duties of a devotee concerning one's own body and self as well as towards others in the society even to all beings. He as a true religious teacher put the traditional rituals to the strong test of time and introduced the needful reforms—K.C.V.

413. Shanbhag, D.N. :—*Madhva's Definition of Pramāṇa.*

JKU, XXI, 1977, pp. 30-35.

Madhva has laid down his tenets in precise and comprehensive

language. He defines *Pramāṇa* as *yathārtham* 'apprehension of an object as it is' and divides it into *kevala-pramāṇa* 'right or valid knowledge' and *anupramāṇa* 'means or instruments of right knowledge'.

The definition of *Pramāṇa* consists in making an entity an object of knowledge through the production of knowledge either directly or indirectly. The significance of Madhva's definition lies in its realistic view of the scope and function of knowledge. Dr. B.N.K. Sharma refers to Madhva's distinct service to epistemology in distinguishing the two sense and usage of the term and coining two separate terms *kevala* and *anu* to denote them without ambiguity. According to P. Nagaraj Rao, the word *Pramāṇa* in Indian epistemology, other than of Madhava, is ambiguous—sometimes it means the 'instrument' and at others 'knowledge'.

Madhva's definition excludes *saṁśaya*, 'doubt or inconclusive knowledge' and *viparyāya* 'contrary knowledge' as of 'silver in a shell' or of 'snake in a rope'. According to Bhaṭṭa, *Pramā* is the nature of revealing itself in the object of knowledge. But he forgets that there is nothing like *Pramā* or special luminosity without knowledge, and it is meaningless to talk of distinctive luminosity in an object when the object itself is not in existence. This definition does not include memory or recollection as means of knowledge and is, therefore, non-pervasive. Another definition given by him, viz., 'valid knowledge is knowledge of objects as they are and unknown so far', which attempts to avoid these faults, too is untenable because it leaves out memory or recollection. Prabhākara's definition of *Pramāṇa* as *anubhūti* or subjective experience also leaves out memory and recollection. Naiyayika's definition as 'that which produces accurate experience' excludes 'accurate knowledge' itself.

Thus, one can conclude that Madhva takes note of both the senses of the term *Pramāṇa* 'valid knowledge and means thereof' and so has become unambiguous and comprehensive, though in crisp *sūtra* style.—S.R.

414. Sharma, Arvind :—*On the Meaningfulness of Parables with Special Reference to Hinduism.*

VII, XIV, Pt. 2, 1976, pp. 239-41.

Parables as a genre in the study of religion, which is represented by myths, have a distinct psychological significance. Myths of a society correspond to the dreams of the individual, the parables of a religion correspond to his moods. Just as the individual moods can change, so can that of a society, and religious parables as they are re-worked within the

tradition. It is generally acknowledged that the mood of tolerance pervades Hinduism. Developed by its modern exponents in the post-1800 period, this aspect of the religion has received its greatest emphasis. Mediaeval Hinduism was as much distinguished by sectarianism as by ecumenism. Shift towards greater tolerance is reflected in the religious parables, e.g., 1. Rāma-worshipping Tulasīdāsa refused to bow before the image of Kṛṣṇa with its flute in a temple. The god at once changed himself into Rāma holding a bow. (2) Ramakṛṣṇa Paramahansa narrated a parable of a man who worshipped Śiva and hated other gods. Śiva appeared to him and said, I shall be never be pleased with thee as long as thou hatest other gods. "After some time Śiva appeared before him in the form of half Śiva and half Viṣṇu." The man offered his offerings on the Śiva side, Śiva said, "Thy bigotry as unconquerable." Śiva's dual aspect could not convince the man that all the gods are the various aspects of Absolute Brahman. (3) S. Radhakrishnan has cited a recorded fact of sectarian fanaticism :

A worshipper of Viṣṇu, who was averse to a worshipper of Śiva bowed before an image of Viṣṇu, the face of the image at once became half Śiva and the two gods smiling as one face told the bigoted worshipper that Viṣṇu and Śiva are one.

The degree of transformation of the deity to accommodate the bigotry of the devotee diminishes in each version, reflecting the fact that the mood of Hinduism has become more tolerant over the past few centuries.—S.R.

415. Sharma, B.R. :—*Gaṇapati in the Domain of Yoga*.

Bhm, III, No. 2, 1977, pp. 45-58.

In order to achieve the highest goal of human life (self-realization) there are many methods, various ways and innumerable techniques and procedures in different religious systems. *Bhagavadgītā* deals with *Jñāna-yoga*, *Karma-yoga* and *Bhakti-yoga*.

Gaṇapati, the most popular god, is worshipped as *Vighnēśa* (Lord of obstacles). He is *Buddhi-vidhātā*, *Maṅgaleśa*, and *Siddhi-dātā*. He is regarded as the Lord of *Mūlādhāra-cakra*, a favourite deity of the Yogis.

The *Kuṇḍalinī śakti* (Divine Power in Serpentine form) remains dormant. The Yogī, therefore, awakens this power by continuously striking through *Mantra śakti*. When the *Kuṇḍalinī* enters the *Brahma-randhra*, then one is in the transcendental state, a state of extreme happiness or bliss (*paramānanda*). This is the state of self-realization, salvation, *nirvāṇa* or *mokṣa*.

Here follows the description of the six *cakras*, *Mūlādhāra*, *Svādhiṣṭhāna*, *Maṇipūra*, *Anāhata*, *Viśuddha* and *Ājñā*. Some call *Brahma-randhra* also to be a *cakra*.

We know that *Kuṇḍalinī* resides dormant in *Mūlādhāra* which is presided over by Gaṇapati. The Gaṇapatya (worshippers of Gaṇapati) firmly believe that it was *Gaṇapataya-Dharma* in the very beginning in the divine and infinite form of Gaṇapati. They worship him as *Parama Brahman*.

Then follow the descriptions from various scriptures and texts to prove that Lord Gaṇapati who pervades in all the three *śaktis*, to be sitting in the *Mūlādhāra*.—S.R.

416. Śaṣtri, D.N. :—*Epistemology in Sanskrit*.

Rt, VIII, Nos. 1-2, 1976-77, pp. 51-56.

Of two branches of philosophy, ontology deals with the problem of reality, and epistemology with that of knowledge.

Although Descartes laid the foundation of epistemology in Western philosophy, the real epistemology came about in the West with the introduction of Copernican revolution by Kant in 18th century.

Buddhist thinkers, following the light of their reason, were more capable of developing original ideas than the orthodox schools which take clues from scriptures and sages.

The basic problem of epistemology is : When I see an object like 'jar', the only one thing that reveals to me is (i) 'a jar', or call it 'cognition of a jar', there is no experience simultaneously of two things, the jar and its cognition. According to the Buddhists and Prabhākara school, knowledge, being self-luminous, 'cognition' is revealed directly in the very first moment. For the Buddhist, the idealist, revelation of cognition in the very first moment is not difficult to hold, and denying that of jar. The realist Prabhākara could not deny the revelation of 'jar' occurring also in the very first moment, along with that of the 'cognition, and of the 'knower' as well. But this way of tripartite perception is hardly tenable. *Nyāya-Vaiśeṣika* held that in the first moment only 'the jar' without its universal 'jariness' (*ghaṭatā*) is revealed in the indeterminate (*nirvikalpa*) perception, and the cognition in the form 'this is the jar' occurs in the 2nd moment in determinate perception.

Kumārila held that the knowledge of cognition is not direct, but is inferred subsequently. Knowledge of the object creates in it a new quality

called 'manifestation' (*prakaṭatā*), and the first cognition comes in the form of 'jar is known by me'. Obviously, this theory is more remarkable and is original.

There are two other important mutually related epistemological topics : 1. the phenomenon of illusion and 2. the question of validity of knowledge. There is not only a conflict between the Buddhist and the orthodox schools, but also between the orthodox schools themselves,

One of the important points of Indian epistemology is the question of distinction between determinate and indeterminate perception which was first made by Dinnāga. Among the numerous on Indian epistemology, *Buddhist Logic* of the Russian Scholar Stcherbatsky deserves special mention and the author's *Critique of Indian Realism*. — S.R.

417. Solomon, E.A. :— *Pramāṇasyāguṇatvād anumānād artha-niścayo durlabhaḥ*. (*Paurandara-sūtra-PS*).

Vidā, XIX-XX, Nos. 2-1, 2-1, 1976-77, pp. 23-31.

Pramāṇasyāguṇatvād anumānād artha-niścayo durlabhaḥ (PS) obviously means that a *pramāṇa* (source of valid knowledge) should be *a-guṇa* (direct, non-secondary), whereas *anumāna* is *gauṇa* (non-direct, secondary) and so cannot enable us to ascertain the meaning of an object.

In a dilectical repudiation of *anumāna* in the *Tattvopaplavasimha* of Jayarasi, there is no reference to the PS argument.

(a) Karmakagomin, in his *ṭīkā* on Dharmakīrti's own commentary on his *Pramāṇavārttika*, refutes Aviddhakarṇa's argument and says that it refutes the PS also. This seems to mean that inference gives rise to knowledge indirectly and does not manifest the actual object. It is *bhrānta* and so cannot be a *pramāṇa*.

(b) Jayanta mentions that according to the advocates of PS, the character of the *liṅga* (probans) as *pakṣa-dharma* (attribute of the subject) or the like, has to be explained in a forced manner by resorting to *gauṇavṛtti* (secondary significance of words). Answering this, Jayanta says that he does not see how *pramāṇa* could be *gauṇa*. Simply because those who expound it have used the terms *pakṣa-dharma*, etc., in a secondary sense, would the *pramāṇa* become *gauṇa*? Had the definition been worded differently, there would not have been the fault of *gauṇatva* or the like.

PHIL., REL. (NON-BUDDH.) 273

(c) Bhāsarvajña in his *Nyāyabhūṣaṇa*, refutes PS by saying that he does not accept the *pakṣadharmatva* and *anvaya* of the *hetu* to be possibly *gauṇa*. He explains *pakṣa* etc., in a way as to avoid the fault of *guṇatva*.

(d) and (e) Prabhācandra and Vādī Devasūri both refute PS by saying that the words *pakṣa*, etc., have been used by the *sūtrakāra* with the idea of brevity or economy of words. Simply for this, *pakṣa* cannot become *gauṇa*.

(f) Udbhaṭa does not agree with the view that *anumāna* becomes *gauṇa* only because the words in the definition have to be understood as of secondary significance. He says śāstric or technical or scientific *anumāna* is *gauṇa*, because *gamakatva* (probableness) is superimposed on its *hetu*. It is not *vyabhicārādarśana* (failure of concomitance) that is the criterion in the *hetu's* being *gamaka*, but it is *a-vyabhicārāvagama* (knowledge that there is no failure of concomitance) that is decisive. And this cannot be ascertained in the case of non-sensuous things, so it is rightly said that a (non-sensuous) thing cannot be ascertained by inference.—S.R.

418. Sundaram, C.S. :—*Śaivism as Reflected in the Works of Bāṇa*.

AORM, XXIV. Pt. 2, 1973, pp. 1-8.

The author makes, in his paper, an appreciable attempt to gather some interesting information of the workshop of Śiva from *Harṣacurita* and *Kādambarī*, the prose works composed by Bāṇa, living in the court of Harṣavardhana in seventh century A.D. The author, through citing quite a number of quotations, has already proved that not only Bāṇa but also king Harṣavardhana had been an apt follower of Śaivism which was greatly prevalent in the society those days. Finally, he puts a stamp of approval of his postulation by citing from the accounts of travel written by Hiuen Tsang.—A.C.D.

419. Tagare, G.V. :—*A propos Āryabhaṭṭa and Lokāyatas*.

JASB, Nos. XLIX-LI, 1974-76, p. 218.

This refers to an article, 'Āryabhaṭṭa and Lokāyatas,' of a Soviet scholar, in which Āryabhaṭṭa is claimed to the Lokāyata school of philosophy, i.e., follower of Materialism. The main grounds for this contention were : Āryabhaṭṭa's postulation of four elements (water, earth, fire and air) as the constituents of the world and emphasis on direct perception as a valid tool of knowledge. But according to the present author, the original source books of ancient Indian Materialists are not available.

The four-element concept existed at the time of Buddha and Lokāyata was not the dominant force at the time of Āryabhaṭṭa. No wonder that he was influenced by the Buddhist theory. Moreover, the acceptance of direct perception as an authoritative tool of knowledge is accepted by all schools and is not the monopoly of the Lokāyatas.—B.K.

420. Thakur, Anant Lal :—*Kaṇāda-Āstika or Nāstika?*

JGKSV, XXXII, Pts. 1-4, 1976, pp. 121-36.

Among the philosophical schools in India, some are called *āstika* while others as *nāstika*. Scholars are not unanimous as regards the meanings of the terms *āstika* and *nāstika*. Nowhere in the epics, *Purāṇas* and *Dharmaśāstras* clear and unambiguous meanings of these terms are given.

Taking the greatest common measure of the various views of Śaṅkara, Rāmānuja, Hanumān, Śrīdhara, *Mahābhārata*, Vālmīki, *Bhāgavata* and Manu as cited in the article, it may be concluded that anybody having faith in the next world, inevitability of the results of one's own actions, the existence of permanent soul, and of God as creator of the universe or infallibility of the Vedas can be called an *āstika*; one who does not accept them is *nāstika*. *Vaiśeṣika* does accept life after death and the infallibility of the results of actions and their enjoyment in next life. This necessitates the acceptance of a permanent soul. As regards the acceptance of God, *Praśastapāda* pays obeisance to Kaṇāda who wrote his *Vaiśeṣika* after pleasing the great Lord (Maheśvara). All the commentators follow *Praśastapāda* on this point. Only the available Chinese translation of *Daśapadārtha-śāstra* does not mention God. Śaṅkaramiśra and Candrānanda do find reference to God in the *Vai. sūtras* and Bhaṭṭa Vādindra in one connection and Udayana, too, find reference to God.

But direct non-mention of God raises doubts as regards Kaṇāda's acceptance of God. *Yuktidīpikā* bitterly criticises introduction of God in this system, but its arguments do not stand critical examination. Adṛṣṭa as *Vaiśeṣik* is identical with *dharma* and *adhorma*. Similarly, reference to one Almighty soul among souls of limited power is in the interpretation of *vyavasthātaḥ* in a *sūtra*. Arguments in favour or against the acceptance of God in early stage of development of *Vaiśeṣika* system may not be conclusive. But *Vaiśeṣika* accept the authority of the Vedas which have also specifically been mentioned in some *sūtras*.

If Śaṅkara's rebuke of Kaṇāda being half-nihilist be accepted as argument, then the same argument would put Vedāntin and Prabhākara

Mīmāṃsaka in the same category. All this proves that *Kaṇāda* was *āstika*.—S.R.

421. Thakur, Anantalal :—*Religion and Philosophy*.

JOIB, XXVI, No. 1, 1976, pp. 68-76.

The author draws our attention to our neglecting the study of the application of the Vedic mantras in the non-Śrauta rituals. The vast field of the Purāṇas along with the Dharmaśāstra work warrants the services of many more institutions and a large team of scholars in it. The *Dharmaśāstranibandhas* offer invaluable materials for our religious and social history. Much improvement is not noticed in the general attitude towards the Tantras which are one of the three great aspects of Hinduism, the other two being the Vedas and the Purāṇas. The Vedic worship is limited among the twice-born, the Purāṇic is open to the Śūdras and the Tantric worship has its place in the *cāṇḍālas*. The Tāntric passages are technically called the *neyārtha* and *sandhyābhāṣa* requiring deep erudition and traditional instruction to arrive at the proper import.

The problems of Indian philosophy may be divided into textual, exegetical and historic ones. What is required under textual problem is to prepare critical editions of all philosophical texts on the basis of available materials—manuscripts, commentaries, digests, references and quotations. With the growth of commentaries it became necessary to apply the rules of interpretation in the comparison and contrast of the conflicting views. Similarly the results of fresh researches in different fields are to be taken into consideration while preparing the history of Indian philosophy. The welcome scheme of the Encyclopedia of Indian philosophies is making steady progress towards a successful completion.—P.G.

422. Thangswami, R. :—*Darśanamāñjarī*.

AORM, XVII, Pts. 1-2, 1977, pp. 9-32.

The most ancient and original work available to us is Gautama's *Nyāyadarśana*.

The science of *Nyāya* is useful in determining the meanings of the Vedas. It is also helpful in the interpretation and understanding of other *śāstras*. It is a branch of knowledge (*vidyā-sthāna*) that describes the means of achievement of the four objects (*puruṣārthas*) of human life. In fact, *Nyāya* is the mainstay (*mūla-stambha*) of all knowledge, being based on the authority of the Vedas. Its function is two-fold : one in which the prominence is given to *prameya* (the object of

knowledge), and there is in which prominence is given to *pramāṇa* (the means of acquiring knowledge). Treatises beginning with Gautama up to Nageśa deal chiefly with *prameya*. It is the *Navya-nyāya* that gives prominence to *pramāṇa*. It not only differs from the old *Nyāya* in the mode of thinking, but also in its language and style.

According to *Nyāyadarśana*, ultimate bliss (*Niḥśreyasa*) cannot be attained without the knowledge of the true nature of the 16 categories, viz., *pramāṇa*, *prameya*, *saṁśaya* (doubt), *prayojana* (motive), *dṛṣṭānta* (example), *siddhānta* (demonstrated conclusion), etc. A table of the 16 categories with the divisions and sub-divisions of *pramāṇa* is given.

After this, commentaries and sub-commentaries on *Nyāyadarśana* are discussed. They are *Nyāyasūtra-bhāṣya*, *Nyāyavārttikatātparyāṭikā*, *Tātparya-parisuddhi*, *Parisuddhi-prakāśa*, *Nyāya-nibandha-prakāśa-ṭikā*, *Nyāya-tātparya-maṇḍanam*, *Nyāyopariśuddhi-vyākhyā*, *Trisūtri-nibandha-vyākhyā*. - S.R.

423. Thite, Ganesh :—*Cārvākavāda of Jaradgavā*.

Pur., XIX, No. 1, 1977, pp. 180-82.

The Cārvāka-philosophy (materialism) is scattered in various books. There must have been many materialistic thinkers in ancient India. Among them, a woman named Jaradgavā deserves mention. Her thoughts are found in *Jaiminīya Aśvamedha*, chapters 6. Yudhiṣṭhira is going to perform the *Aśvamedha* sacrifices. King Yuvanāśva declares through a rich citizen, Sudeva to announce his order to all the people to attend. Sudeva asks his own mother, Jaradgava, also to attend. She summarily rejects this saying that as long as she lived no expenses should be made on useless rites and that she could not live without money. In spite of Sudeva's efforts to convince her of the auspiciousness of the ceremony and rare opportunity to visit holy Gaṅgā and meet Lord Kṛṣṇa, she remained adamant saying she had never heard of any god or of any religion. Then she abused the whole of sacrificial rite and repeats the importance of money. Even king Yuvanāśva failed to convince her by saying that virtuous women like Rukmiṇī were also coming. She retorted that her possessions would be ruined in her absence, the wicked daughters-in-law would squander all wealth, the field wheat had ripened and the herdsmen would finish off her butter, and the angry group of male and female servants would go as they pleased. What had she to do with Kṛṣṇa or Yudhiṣṭhira.

The importance of these materialistic thoughts lies not in blaming the Veda and rituals, but in her reasoning on economic level. Her reference to useless expenditure, to waste of agricultural produce and to performance of one's duties are significant.—S.R.

424. Tiwari, Kapil N. :—*Origin and Development of the Idea and Institution of Renunciation in Vedānta.*

IPQP, IV, No. 4, 1977, pp. 575-96.

Sannyāsa, which is linked with asceticism and monastic organization, is the most fundamental trait of the Indian religious spirit.

Renunciation has different shades of meanings emphasized by different writers. Most of them have understood as isolation from, and indifference to the world. In the Indian Vedānta tradition renunciation has also been similarly defined. But the question remains, how a life of entire isolation and indifference can ever be the end of existence? Śāṅkara criticised the Sāṅkhya dualistic realism and Buddhistic subjective idealism (*Yogācāra*) because of their inability to account for liberation. Vedāntic doctrine of renunciation did not evolve independently of the Brāhmaṇical society and its ethos of the *āśrama* theory, of which it was the last stage.

In the Ṛgvedic times, the doctrine of renunciation was not unknown. The *munis* or ascetics were called *vātaraśanā* (wind girdled, i.e., naked). There was an implicit tendency of the Vedas to link renunciation with *Jñāna* and providing an institutional basis to renunciation. Although the Vedas are more oriented to this worldliness, the *Upaniṣads* assigned as somewhat different status to renunciation by relating it more closely with *Brahmajñāna*. The ultimate principle called Brahman and Ātman as the substratum of self and no-self is based on the Unity which renunciation unveils in terms of *Jñāna*. Later *Upaniṣads* view the life of *Sannyāsa* as a kind of consummation to which man should progress.—S.R.

425. Tripathi, G.C. :—*The Evolution of the Concept of Jagannātha as a Deity.*

JOIB, XXV, Nos. 3-4, 1976, pp. 272-85.

The legless, massive-headed and stump-armed images of Jagannātha, Balabhadra and Subhadrā betray their tribal origin. This being uncomfortable to the upper class Hindus they transformed it into the then prevailing worship of four-armed black chlorite images of Viṣṇu in the form of Nīlamādhava. It was propagated that originally the stone image of standing Nīlamādhava was being worshipped by a Śabara chief under a tree. When discovered by an emissary of the Malwa king Indradyumna, the god vanished and a divine voice told the king that he would no longer be visible as Nīlamādhava, but would assume a new shape of a deity made of wood. The peculiar features

were either due to the will of Viṣṇu himself who appeared as a carpenter to fashion the images, or when the queen of the king, out of curiosity, opened the door of the closed workshop in which the god was working before the stipulated time. He was offended and disappeared leaving the images unfinished

In Orissan literary tradition, which flourished in the works of Pañcasakhā (the 5 associates of Caitanya in Purī) Jagannātha has been characterised as Buddha incarnation. This association with Buddha led many scholars in the 19th cent. especially, Hunter and Cunningham, to conclude that Jagannātha was originally a Buddhist deity.

Yet Buddha was not the only form of Viṣṇu with which Jagannātha was identified. He has really been considered as identical with Nṛsiṃha. Not only that, it was the Kṛṣṇa incarnation which was to succeed in the end. Till the time of Sāralādāsa (15th cent.), who in his *Oriya Mahābhārata* refers to Buddha identification, Jagannātha's identification with Kṛṣṇa must have become so very popular that Sāralādāsa evolved a story about the *material* identification of the wooden image with the (dead) body of Kṛṣṇa. He narrates that the body of Kṛṣṇa could not be burnt on the funeral pyre, and was thrown into the sea near Dvārakā, it came floating to Purī and remained with the Śabara for sometime to become later mysteriously a tree out of which a statue of Buddha was carved, this being the incarnation of Viṣṇu and later of kṛṣṇa.

Then follow the processes of up-valuation of Jagannātha to the highest *Ātman* and his temple to *Paramam padam* of Viṣṇu. Jagannātha is also the combined form of all the incarnations put together.—S.R.

426. Veezhinathan, N. : —*On the Annihilating Factor of the Knowledge of Self.*

AORM, XXVI, Pts. 1-2, 1976, pp. 1-7.

Jīva is *Jīva* as long as it is associated with its adjunct-mind. This relation of Brahman with mind is caused by *avidyā*. *Avidyā* cannot be removed by anything other than the knowledge of self. The relation with the limiting adjunct as the mind cannot cease as long as the identity of *jīva* with Brahman is not realized. *Avidyā*, therefore, which is the hurdle, should be removed, which could be done only by the direct knowledge of its content, viz., self. Closely allied with it is the question of the removal of the knowledge of Brahman.

If the knowledge is viewed as the mental state inspired by the reflection of Brahman in it, the knowledge of Brahman causes its own destruction along with *avidyā* and its products. Or, if the knowledge of Brahman is viewed as Brahman reflected in the mental state, Brahman reflected as such itself removes the mental state along with *avidyā* and its products.

There is another view which holds that the destruction of the knowledge of Brahman is caused by the removal of *avidyā* which alone is in direct conflict with the knowledge of Brahman. And, knowledge of Brahman, according to this view, may be viewed either as the mental state inspired by the reflection of Brahman in it, or as Brahman reflected in the mental state. —S.R.

427. Veezhinathan, N. :—*Advitīyātmanah Śāstra-pramāṇakatvaṁ Svaprakāśakatvaṁ ca* (Śāstric authority for the Self-luminous Nature of non-dual Ātman). (in Sanskrit).

AORM, XXVII, Pts.1—2, 1977, pp. 1-6.

In *Daśaśloki*, *Śrīmad Bhagavat* Puṣyapāda says "It is not one, how can there be a second? It is neither absolute nor non-absolute. It is neither void, nor non-void." This is nothing but another way of expressing the meaning of the *Śruti*, "Yato vāco nivartante, a-prāpya manasā saha." In *Advaya* doctrine, *padārtha* (substance) is of two kinds: the sight (*dr̥k*) and the object to be seen (*dr̥śya*). Again the *dr̥śya* is of two kinds: *Māyā* (illusion) and its result 'the observed multiplicity of objects,' or *Dvaita-prapañca*.

The 'multiplicity of objects' is not real. It is false (*mithyā*). A *ghaṭa* (pot) and a *paṭa* (cloth) are mutually different. This notion is the cause of difference. But does this difference give rise to the notion 'pot is different from cloth' or 'pot is not cloth' or 'there is a difference between pot and cloth'?

The author has given reasons for falsity of the above four notions. Thus, the means of giving the knowledge of difference being indecisive, falsehood of duality is established.

The *Śrutis* also corroborate the falsehood of duality by saying *Salila eko draṣṭā advaito bhavati*. The one self-luminous seer (*draṣṭā*), like pure water (*salila*) is non-dual, because in purity, there is no inherent difference. Again, *Chāndogya Upaniṣad* says: *Ekam evādvitīyam*. There is One without a second.' In *Bṛhadāraṇyaka Upaniṣad*, we have *Neha nānāsti kiñcana*, 'there is nothing distinct or different from one another'.

In things like *ghaṭa śrāva* (vase), it is the name that causes difference, but the visible (*pratīyamāna*) or apparent cause is clay which is real (*satya*). But clay too is not the ultimate reality, because it has another intermediate (*avāntara*) cause for its existence. But in the case of *Ātman* (or *Brahman*), there is no *avāntara* cause for its existence, it is self-luminous, not *ghaṭa*, *śrāva*, etc., which are illuminated by the conscious mind.—S.R.

428. Veezhinathan, N. :— *The Interpretation of the Great-Sayings of the Upaniṣads*.

AORM, XXVII, Pts. 1-2, 1977, pp. 1-8.

Upaniṣadic texts such as *tat tvam asi* is one of the *Māhāvākyas* giving rise to the knowledge of the transcendental entity which is sometimes referred to as the all-knowing principle (Brahman) and, at other times, as the inner consciousness of the individual soul (*Ātman*). *Tat* gives the knowledge of Brahman, and *tvam*, of *Ātman*. The texts aim at teaching the identity of Brahman and *Ātman*, or their non-difference. The question is how this identity is conveyed ?

The knowledge of the sense of a sentence comes from the knowledge of its words. Words convey their senses through three kinds of signification—*mukhya* (primary), *lakṣaṇā* (secondary) and *gauṇī* (based upon the relation of qualities). In primary signification, a word conveys the sense through either the power of *jāti* (universal), or *guṇa* (quality), or *kriyā* (activity), or *sambandha* (relation). In secondary signification, a word conveys the sense, which is different but invariably associated with the primary meaning, by (i) *jahal-lakṣaṇā* (leaving out primary sense), (ii) *a-jahal-lakṣaṇā* (not excluding primary sense and signifying some other sense associated with the former), and (iii) *jahad-ajahal-lakṣaṇā* (partly leaving out the primary sense and conveying the other sense).

The author has shown by quotations from upaniṣadic texts and the interpretations and comments of philosophers like Sarvajñātman, Anubhūtiśvarūpa, Vidyāraṇya, etc., that the primary sense of the terms *tat* and *tvam* are *Īśvara* and *jīva* which are indeterminable. The terms *tat* and *tvam*, through *jahal-lakṣaṇā* totally abandon their primary meanings—*Īśvara* and *jīva*, and give rise to the recollection of Brahman-*Ātman*, the original consciousness with which their primary meanings are falsely identified. The same result is achieved by adopting signification based on the relation of qualities. But it must be added that Brahman-*Ātman* is free from any quality.

Thus, *tat tvam asi* and other 'great-sayings' as a whole give rise to the valid cognition of the identity or non-difference of *Ātman* from Brahman.—S.R.

PHIL., REL. (NON-BUDDH.) 281

429. Vijayan, K. :—*Aesthetic Emotion—An Analysis.*

VII, XV, No. 1, 1977, pp. 60-68.

In philosophy emotion is used in the sense of feeling, as distinguished from cognition and will, and is one of the three facets of the mind.

It is difficult to define emotion, and aesthetic emotion is the hallmark of poetry. Poetry always pleases irrespective of the nature of emotion depicted in actions that are represented in keeping with the requirements of art.

Recollected in tranquillity, an aesthetic emotion is not a raw emotion, since it is purged of all egotism. Thus expressed in poem, it affects a number of persons alike.

According to Indian *canons* of literary criticism, the reader or spectator identifies himself with the situation presented in the poetic composition. K.C. Pandey observes. "This identification is an inner-state of the self and, such does not admit of being directly presented. Hence physical situation, mimetic changes and involuntary physical states are introduced." The result is the aesthetic arousal of emotion enabling the reader or spectator to enjoy *Rasa*.

Hereafter the author enumerates the emotions according to Bharata and discuss them in brief.—S.R.

430. Yamaguchi, Esho :—*On Mukta, Deliverer and Savior.*

JIBS, XXIV, No. 2, 1976, pp. 1037-31.

The word *mukta* in this treatise means one who has got at the secrets of 'Gedatsu', i.e., which in Buddhism has not merely its place in the heart of Buddhism, but also its deep meaning as *mokṣa* in the history of Indian thought. Eventually, a unique point of view of Gedatsu had developed in Mahāyāna Buddhism, viz., a circular relationship of *mokṣa-mokkha-mokṣa*.

From the two dialogues of Yājñavalkya (Y) in the *Bṛhadāraṇyaka-koṣa* (BU), one between Y and King Janaka (J) and the other between Y and his Wife Maitreyi (M), the writer of the article defines Gedatsu as self-deliverance or performance of immortality. From the point of view of Y, Gedatsu is the problem of life after death, i.e., of *samsāra*, and from the point of view of M, the problem of disposition of *samsāra*, or deliverance from mortality.

Discussing the problem at length in the light of the *BU*, the author comes to the conclusion that deliverance from *samsāra* comes from the extinction of all desires of family or of state, and performance of immortality comes from practising of austerities and realization of immutable Ātman (Brahman) through *samādhi*. Practising these austerities after a disciplinant, all sentient beings in the sea of rebirth by *karman*, will be able to be delivered in hopes deliveration from here. Thus a deliverer in his proper sense means a savior of all creatures.—S.R.

431.

type

which

where

appli

as f

for

has

Bhās

and

and

fifth

the

is a

had

mor

tech

than

par

Chi

432

167

ma

of

XIII—POSITIVE SCIENCE

431. Bag, A.K. :—*The Method of Integral Solution of Indeterminate Equations of the Type : $by = ax + c$ in Ancient and Medieval India.*

In. J.H.S. XII, No. 1, 1977, pp. 1-16.

The method of integral solution of indeterminate equations of the type

$$by = ax \pm c \quad *)$$

which involves knowledge of continued fractions :

$$p_n q_{n-1} - q_n p_{n-1} = (-1)^n,$$

where p_i/q_i denotes the i -th approximations of a/b , ($i=1, 2, 3, \dots$).

The present paper asserts that the Hindus were conversant with the application of the knowledge of the continued fractions as early as fifth century A.D. A detailed discussion of the method used for the solution of the indeterminate equation(*) by Āryabhaṭa I has been given in this paper. Contributions of the scholars like Bhāskara, Brahmagupta, Pṛthudaka, Śripati, Govindasvāmī, Mahāvīra and many other medieval scholars towards the further simplifications and modifications of the technique developed by Āryabhaṭa I in fifth century A.D. has also been given. The original verses from the text of *Karaṇapaddhati* (1596 A.D. ?) with an English translation is also given to show to what extent the perfection of the technique had been attained by the medieval Hindu scholars.

I Hsing came to India in 673 A.D. He became a Tāntric Buddhist monk and learnt Sanskrit and astronomy. It seems that he carried the technique to China and the technique seems to reach Arab not earlier than 10th century A.D. Some later Latin European scholar took active part in the translation of the related Sanskrit works through Arab and Chinese.—A.D.W.

432. Ganganand :—*Calculus in Ancient Hindu Mathematics.*

ME, XIB, 1977, pp. 23-26.

The discovery of Calculus has been attributed to Barrow (1630-1677), Newton (1642-1727) and Leibnitz (1646-1716) when Hindu mathematics deduced infinitesimal increment centuries before the birth of these western mathematicians.

Āryabhaṭa I (475 A.D.), Varāhamihira (505 A.D.), Brahmagupta (598 A.D.), Lalla (748 A.D.), Manjutācārya (932 A.D.), Āryabhaṭa-II (950 A.D.), Prashastidhara (958 A.D.) and Bhāskara II (1114 A.D.) developed idea of Calculus in the calculation of *Tatkālīka Gati* (instantaneous motion) of the planets. Indeed the origin of Calculus lies in the attempts of these Hindu mathematicians in calculating the instantaneous daily motion of the planets, the position of angle of the ecliptic at any secondary to the eqator and value of π (pi).

Manjutācārya in his *Laghumānasa*, ii, 7 says

$$\text{Velocity} = \pm \frac{\cos(\text{mean anomaly}) \times \text{difference of anomalies}}{\text{chheda}}$$

which corresponds to the equation

$$u = v. \pm e \sin \theta$$

Praśastidhara (958 A.D.) has also the conception of $d(\sin \theta) = \cos \theta d\theta$.

Bhāskara in his works has given several formulae regarding the motion of plantes making use of concepts of Calculus. He also states the result that when *a variable attains its maximum value its differential vanishes*. Bhāskara also anticipated the theorem which we wrongly attribute to Rolle (1652-1719). He was also conversant with several other results, e.g., differential of the inverse sine functions, successive differentiation, Leibnitz theorem, Taylor theorem etc.

We also find the conception of integration in Hindu works.

It may be right to observe that calculus in Hindu Mathematics lack perfection while comparing with today's calculus, but keeping in view the period which was about 900 years back the work is significant when the world knew nothing about the subject.—A.D.W.

433. Goyal, S.C. : - *Science in the Vedas*.

VUOJ, XIX, Pts. 1-2, 1976, pp. 101-8.

Veda is knowledge revealed by God to the consciousness of ancient sages who have described various scientific phenomena and theories by their unique method of scientific investigation without elaborate scientific equipments and laboratories. The astronomy of the sages was equal to that of Vesalius, and the physico-chemical theories as to combustion, heat, chemical affinity clearer, more rational and more original than those of Von Helmholtz or Stahl.

Various concepts of Mechanics, Physics, Chemistry and of methodology of science have been explained in the *Nyāya-sūtras* of

Gautama and *Vaiśeṣika Sūtra* of Kaṇāda who has given us the atomic theory, remarkable exposition of the properties of matter, and told that light and heat are only different forms of the same essential substance. Sāṅkhya system describes principle of cosmic evolution in terms of modern Physics. Kaṇāda's theory of propagation of sound is also wonderful and admirable. *Vāg eva viśvā bhuvanāni jajñe* clearly shows the importance of sound (*śabda*) in the creation of the universe. There are four stages of *Vāk*, viz., *Parā*, *Paśyantī*, *Madhyamā* and *Vaikhari*. It is essential to ascend from *Vaikhari* and even go beyond *Parā* to realize *śabdātīta-param-Brahman*. The perception of sound by Yogins is very close to the perception of an absolute ear. Madhu and Kaiṭabha (of the mythology), the *Tāmasika* and *Rājasika malas* of the ear respectively obstruct our perfect hearing. They have to be removed for improving the capacity of our hearing. The sound we hear is *stnūra*. We do not hear *śabda-tanmātrā* because we do not have absolute ear.

Ananta-Śeṣa-śayyā is an infinite system of stresses, the personification of inscrutable powers on which Viṣṇu rests. *Śabda* is the manifestation of energy. The sages used to produce *agni* by chanting *mantras*. It is quite possible that smoke from sacrificial fire and the *śabda-spanda* (vibrations) produced by the *mantras* recited, acting together, could generate centres of condensation of water to cause rain. Probably this may be scientific explanation of producing rain by reciting *mantras in a yajña*.—S.R.

434. Goyal, S.C. :—*Science in Vedas-II*

VUOJ, XX, Pts. 1-2, 1977, pp. 103-10.

In this paper, the scholar presents a comparative analysis of the ancient concept found in Vedas *vis-a-vis* of the modern concept of the today's science about this universe. There are two different views among scientists regarding the evolution of the universe. According to the first, this evolution is a continual process and according to the second, there is a sudden state of universe. Vedas agree with the first.

As the age of this universe is concerned, the astronomical evidences indicate that some of the stars are older by two billion years than our sun. The oldest mineral dates back to two billion years. Most of the stars in the milky way were born almost three million years ago. According to the Vedic view, the age of this universe is approximately 1,96,08,53,000 years.

The cosmic rays found in the space have been described as three groups of *vāyus*. The first is the *vāyu* which brings heat waves in the

space which are referred to as *vayāṁsi* in the Vedas. The second is called *marīci* group, scientifically known as aurora today. The third is mentioned in the Vedas as *paśu* group of *maruts*.

The space is full of inter-stellar matter partly in the form of gas and partly dust which are mentioned in the Vedas as *rajas*. The term *go* also means the solar rays. Thus "*aghāsu hanyate gāvo*" means cooling down of the solar rays in the winter season of marriage.—A.C.D.

435. Gupta, A.S. :—*A Note on Lunar Months as named on Viṣṇu's Twelve Names*.

Pur, XIX, No. 2, 1977, pp. 351-53.

Besides the names of the lunar months based on the names of the *Nakṣatras*, there are other two lists given in the *Dharmaśāstras* and some astrological works in which particular names of Viṣṇu are given to the lunar months for some particular religious purposes such as *nāmakaraṇa* of a new-born baby or worship of Viṣṇu in each month by his particular name given to that month.

The first list as given by Gārgya and quoted by Mitra Miśra in his *Saṁskāraprakāśa* in connection with *nāmakaraṇa* beginning with the month Mārgaśīrṣa runs as Kṛṣṇa, Ananta, Acyuta, Cakra, Vaikuṇṭha, Janārdana, Upendra, Yajñapuruṣa, Vāsudeva, Hari, Yogīśa and Puṇḍarikākṣa.

According to *Madanaratna*, the order of the months may also be taken as beginning from Caitra. But Garga in the Caitrādi months, has changed the order of the names of Viṣṇu in the same list.

In *Bṛhatsaṁhitā* of Varāhamihira, the second list for the Viṣṇu in each lunar month beginning with Mārgaśīrṣa is : Keśava, Nārāyaṇa, Mādhava, Govinda, Viṣṇu, Madhusūdana, Trivikrama, Vāmana, Śrīdhara, Hṛṣīkeśa Padmanābha and Dāmodara. The list and order of the names is the same as uttered by *Dharaṇī* (earth) in *Janārdanastuti* in *Varāha Purāṇa*. In *Bhāgavata Purāṇa*, the Gopīs touch the twelve limbs of baby Kṛṣṇa in a *nyāsa* from the forehead to feet, besmearing them with cow-dung for protection. —S.R.

436. Gupta, R.C. :—*Sine of Elghteen Degrees in India Upto the Eighteenth Century*.

IJHS, XI, 1976, pp. 1-10.

The predecessor of the basic modern trigonometric function known as the sine of an angle was born in India. The *Āryabhaṭīya* of

Āryabhaṭa I (born 476 A.D.) is the earliest extant historical work in which the Indian trigonometry is definitely used, but the invention of the sine function might be dated earlier.

In using the exact functional values associated with 30° or 45° and the subduplication formulae which were definitely known to the ancient Hindu mathematicians they could easily find the exact value of sines of 15° and $22\frac{1}{2}^\circ$. But the exact value of $\sin 18^\circ$ could not be obtained in this manner. Its determination required novelty and was a matter of curiosity among the early Hindus who were quite concerned with the development of trigonometry. The exact value of $\sin 18^\circ$ is found in the chapter entitled *Jyotpatti* of Bhāskara II's (12th century A.D.) *Siddhānta-Sīromani-Golādhyāya* in its ninth verse which in modern notation may be written as

$$\sin 18^\circ = (\sqrt{5}-1)/4 \quad (1)$$

We, however, do not know how Bhāskara arrived at this result. Muṇiśvara (1638 A.D.) in his *Marīci* states and proves

$$(\sqrt{5} \pm 1)/4 = \sin 54^\circ / \sin 18^\circ \quad (2)$$

The same result is also given by Kamalākara (1658 A.D.) in his *Siddhānta-tattva-viveka*. Jagannāth (18th century A.D.) derives the value of $\sin 18$ in his *Sarāt-Siddhānta* as

$$\sin 18^\circ = (\sqrt{5}/2 - \sin 30^\circ)/2 \quad (3)$$

which is the same as (1). The proofs presented in the paper are attributed to the aforesaid 17th and 18th century Hindu mathematicians are geometrical in nature but analytical treatment in terms of trigonometric and algebraic steps is also involved.—A.D. W.

437. Gupta, R.C. :—*Līlāvātī, The Most Popular Work on Ancient Indian Mathematics.*

ME. XI B, 1977, pp. 61-64.

A thrilling story about the title of the work '*Līlāvātī*' goes as under :

The astrologers had predicted that *Līlāvātī*, the only daughter of Bhāskara should not marry. Bhāskara himself studied her horoscope and could find an hour on a certain day when her marriage be received by gods favourably. Bhāskara soon arranged a match for her. On the propitious day an hour glass (a device to calculate time) was set to give correct time. *Līlāvātī* dressed in the bridal costume was brought in the '*Maṇḍapa*'. She, out of curiosity, leaned over the glass and gazed at the floating cup to see how near the hour was when, by chance, a pearl separated from her bridal dress fell into the cup and rolling down to the hole stopped the opening which the fluid could have passed. The

device thus could not give correct time and when this was detected it was for ever too late.

Bhāskara, to console her for the accident that he prevented her marriage, named his great work upon which he had laboured for years as *Līlāvatī*. The book *Līlāvatī* written in Sanskrit was completed in 1150 A.D. It became most popular in ancient Indian Mathematics. It is indeed one of the most delightful and significant treatises in the whole history of mathematics. The work contains a large number of variety of problems of commercial nature and of practical value pertaining to every day life. Since its composition, it has inspired a number of commentaries, translation and editions.

Bhāskara also wrote several other books, Of these *Bījgaṇita* and *Brahmatulya* (a manual of astronomy) are important.—A.D.W.

438. Jain, B.S. :—*On the Gaṇita-Sāra-Saṅgraha of Mahāvīra* (c. 850 A.D.).

IJHS, XII, No. 1, 1977, pp. 17-32.

Mahāvīrācārya was the most celebrated Jain mathematician of the mid-ninth century. Though he lived in Mysore area of Southern India yet his work *Gaṇita-Sāra-Saṅgraha* (GSS) was an important link in the continuation chain of Indian mathematical texts. This work throws interesting side light on the history of Indian mathematics and due to its merit it was translated into Telugu by one Pavuturi Mallana in eleventh century A.D.

The GSS consists of nine chapters. The opening one deals with the symbolic representation of zero and a discussion of four fundamental operations with zero as under :

If a is a real number then

- (i) $a+0=0+a=a,$
- (ii) $a-0=a,$
- (iii) $a.0=0.a=0,$
- (iv) $a/0=a.$

Rule (iv) is certainly incorrect.

GSS seems to be the first treatise which used the method of least common multiple in the treatment of fractions. Many topics on algebra and geometry have been treated here. Mahāvīra knew that a quadratic

has two roots. In GSS he gives the rule and illustrates its application. He also gives some rules regarding cubing of a number. These are :—

- (i) $a(a+b)(a-b)+b^2(a-b)+b^3 = a^3$;
- (ii) $a[1+3+5+\dots+(2a-1)] = a^3$, a is a natural number;
- (iii) $a^2+(a-1)[1+3+5+\dots+(2a-1)] = a^3$, a is a natural number;
- (iv) $3[1.2+2.3+\dots+(a-1)a] = a^3$, a is a natural number;
- (v) $3a^2b+3b^2a+a^3+b^3 = (a+b)^3$;
- (vi) $3a^2(b+c)+3a(b+c)^2+a^3+(b+c)^3 = (a+b+c)^3$.

GSS also treats the summation of series and gives all formulae for geometrical progression. It further gives a number of interesting as well as accurate rules for expressing a given fraction as the sum of a number of unit fractions.

The work on rational triangles and quadrilaterals deserves special mention as some of the problems discussed by Mahāvīra are not found in the work of any anterior mathematician though it has been observed there are considerable similarities in certain respect in the works of Brahmagupta, Mahāvīra and Bhāskara II. Mahāvīrācārya's work stimulated the growth of mathematics in India and have a special position in the history of Indian mathematics.—A.D.W.

439. Jain, L.C. :—*Divergent Sequences Locating Transfinite Sets in Trilokasāra*.

IJHS, XII, No. 1, 1977, pp. 57-75.

Trilokasāra (summary of the three universes) seems to have been compiled by Nemicanḍrācārya (11th century A.D.) from earlier Prakrit texts. One of them being Tiloyapaṇṇatti of Yativṛṣabhācārya (c. 478 ? 609 ? A.D.). The description of the present topic, however, appears to be a summary from Parikarmā which is not available at present. The author instructs the enthusiast disciples to confer Parikarmā for details. *Trilokasāra* was commented by Mādhavācandra Traividya (c. 1203 A.D.) and translated into Ḍhunḍhārī by Toḍaramala (c. 1720-1768 A.D.).

The work describes fourteen types of sequences for elaborating the number measure. Measure is of two types (i) the number-measure (*Samkhyā Māna*) and (ii) the simile-measure (*Upamā Māna*). All the sequences are monotonically increasing, and every one of their elements is a member of the extended system of natural numbers, but integers alone. The first term is in the right neighbourhood of unity and the last term lies in the left neighbourhood of the cardinal of the supremum adaptable set of the indivisible corresponding sections of Omniscience

(Kevala-Jwāna). The last three sequences locate in brief some of the numerable (Saṅkheyeya), innumerable (Asaṅkheyeya) and infinite (Anant) types of sets occurring in the literature, through dyadic development.

The transfinite sets located in the sequences are the set of all souls, the set of all matter ultimate particles, the set of all infinite time instants, the sets of all points in linear, areal and voluminal infinite spaces, the set of ICS of non-gravity-levity control of the aether, anti-aether and a soul fluents, the set of ICS of the infimum knowledge, the set of infimum annihilation attainment and the set of ICS of Omniscience.

These sequences are well-ordered and they parallel the programme once envisaged by the creator of the set theory, G. Cantor (1845-1918) established by Zermelo (1904), supported by Hadamard (1905) and Hartogs (1915) and opposed by Borel (1905), Baire (1905) and Lebesgue (1907).—A.D.W.

440. Jain, L.C. :—*Distinct Features of Indian Astronomy up to Āryabhaṭa*. PPB, IV, No. 2, 1976, pp. 118-23.

The ancient Indians followed the sidereal system instead of the tropical system. The moon was regarded the head of the family of the sun, planets and the stars. In the later Vedic period, and the rise of the era of Mahāvīra and Buddha, the celestial sphere was divided into 109800 parts, 54900 being workable for the real asterism and the rest for the counter bodies at the diametrically opposite ends of the globe, perhaps for the calculation of eclipses, etc. This system of angular division of the celestial sphere in Nakṣatras is unique in the world.

About 1200 B.C. (*Vedāṅga Jyotiṣa*), the *yuga* was a 5-year cycle with 67 *Nakṣatra* months, 62 lunar months 61 Rtu months and 60 solar months. The *yuga* theory of elements developed sufficient accuracy by the time of Āryabhaṭa.

Among other distinguishing features of Indian astronomy is the trigonometrical approach. The Indians used the *Jyārdha*, a half-chord. The Greeks used the full chord. It appears that the use of half the chords originated from the necessity to transform the spiro-elliptic orbit for real and counter bodies into the orbit for real bodies, as the radius is required to be halved in doing so.—S.R.

441. Javadekar, A.G. :—*Modern Ecology and the Relevance of Sāṅkhya*. JOIB, XXV, Nos. 3-4, 1976, pp. 260-64.

Science of ecology has discovered a certain kind of harmony in the relationship between the living creatures and their environments. It lays

emphasis on the inherent balance of nature which is disturbed by the man's intelligence. By his knowledge of science and technology, man wants to get control over nature and make it subservient to the realization of his own comforts and plentifulness. In so doing he disturbs the balance of nature which creates problems of pollution of environment etc.

Similarly, in Sāṅkhya, the inherent *triguṇa-sāmyāvasthā* of *Prakṛti* is turned into *vikṛti*, i.e., disharmony owing to disturbance effected into it by *Puruṣa* through his *mahat* (intelligence) which engenders in him a sense of separate existence, a complex of egotism (*ahaṅkāra*).

If the intervention of man in the smooth working of nature, as to upset the total balance, then nature also vehemently counteracts to nullify the shock even to the destruction of man, and thus proves its ultimate authority and sovereignty. It is in this sense that *Prakṛti* deserves to be called *pradhāna*.

The original inherent character of *Prakṛti* is to remain in a state of eternal harmony. *Vikṛti* (disturbance) arises in it owing to the intrusion of *Puruṣa* into it. It is, therefore, not justifiable to call *vikṛti* as *Prakṛti's* evolution, but reverse of it. In Vedāntic terminology, it is not *āroha* (ascent) but is *avaroha* (descent). Ecology demonstrates as to how the whole world constitutes one home. In it no element can break away, or go at a tangent and weaken the whole structure. Sāṅkhya system, in so far as it puts an emphasis on the unbridgeable dualism of *Prakṛti* and *Puruṣa*, indicates that it is a step below the Vedāntic system of unitary reality. In *Advaita Vedānta*, the whole reality is unitary in character. *Prakṛti* and *Puruṣa* are the two manifestations of the supreme reality or Brahman. In the case of *Puruṣa*, the intelligence is apparent, while in *Prakṛti*, it is latent. Hence man is merely intelligence while *Prakṛti* is the repository of *dharma* or *dhāraṇā*, the deep and supreme wisdom.

The Sāṅkhya mistake of dichotomy of nature and man appears to be corrected in *Advaita Vedānta*.—S.R.

442. Jha., Ganganand Singh :—*Binomial Theorem in Hindu Mathematics*.

ME, XI B, 1977, pp. 55-58.

Western historians of mathematics have traced binomial theorem for positive integral exponents in the works of Stifel (1644 A.D.) Scheubel (1545 A.D.), Tartaglia (1556 A.D. and Bombelli (1572 A.D.). But even in the west the theorem in triangular array was introduced by Pascal as early as 1665 A.D.

D.E. Smith and Y. Mikami have traced the theorem in the 12 century Chinese mathematics.

In India the binomial theorem was evolved as a means to arrange metres (*Chandas*) and was known to Indians as early as in 200 B.C. Piṅgala (200 B.C.) laid down a rule, known as *Merū-prastāra*, to arrange the number of metres of n syllables in his *Chandaśśūtra*. *Merū-prastāra* have the same entries as of Pascal's triangle and is composed of the number of arrangements of n heavy (*Guru*) syllables, one light (*Laghu*) syllable and $n-1$ heavy, 2 light and $n-2$ heavy, and so on up-to n light syllables, in Sanskrit verses of n syllables.

The author establishes that the East has borrowed nothing new from the West though there is no denying the fact that the Indian scholars have set the principles in crude form. It is disheartening to note that some Western historians took sinful attempt to overshadow the achievements of Hindu mathematicians to prove superiority of Western writings.—A.D.W.

443. Krishan. Y :—*The Astronomical Revolution in India about A.D. 400 and Its Implications*.

VII, XXV, Pt. 2, 1977, pp. 265-84.

From 1300 B.C. to about A.D. 200-300, the science of astronomy followed *Vedāṅga-Jyotiṣa*. It was replaced about A.D. 400 by *Siddhānta-Jyotiṣa* which is greatly different in astronomical concepts. *Vedāṅga-Jyotiṣa* (*VJ*) was used for the performance of sacrifices which were laid in order of time. The performance *Śrauta* (public) rites required the services of professional priests. The *Gṛhya*-rites were performed by the house-holders with or without the assistance of priests.

In *Siddhānta-jyotiṣa* (*SJ*), the seven planets occupy a dominant position. It is also introduced the concept of solar zodiac with 12 *rāśis* from the solar months are named in Kerala, *Meṣa Vṛṣa* etc. The solar months are, however, named after the lunar month names derived from the *nakṣatras* *Caitra*, *Vaiśākha*, etc. In Vedic, Epic and Pāli writings, there is no mention of the week days named after the *nakṣatras*, *Soma*, *Maṅgalavāra*, etc., subsequently the *tithis* of the *śukla-pakṣa* and *kṛṣṇa-pakṣa*.

Only in inscriptions from A.D. 484 week-day reckoning is found. It was divided into 24 hours and was substituted for the day (*tithi*) of 30 *muhūrtas*. After the introduction of *SJ*, the lunar time reckoning was integrated with it in the form of *tithis*, 15 in each *pakṣa*. *SJ* also made a change in the year beginning and introduced the system of

recording dates by an era. The concept of *Mahā-yuga*, too, came to be introduced in Astronomy. *VJ* believed in a 5-year cycle or a *yuga*. *Mahāyuga* consisted of 43,20,000 years divided into four *Kṛta*, *Tretā*, *Dvāpara* and *Kali yugas*.

The domination of planetary astronomy paved the way to the dominance of astrologers who gained importance in human affairs. The introduction of horoscope has exercised profound influence on Indian religions and social life.

By allying itself with the doctrine of *karma*, astrology secured for itself acceptability by different religions. Jainism and Buddhism were unambiguous in their exposition of the law of *karma*. The Indian astrologers maintained that the *grahas* merely revealed and presaged the working out of the previous *karma*.

SJ, thus sought to provide an objective proof of the validity of the doctrine of *karma*. On the other hand, the encouragement of planet-worship revived the Vedic sacrifices which had become to be disregarded under Buddhist and Jaina influence. The worship of planets was the revival of Vedic *Agnihotra* in another form.—S.R.

444. Lishk, Sajjan Singh and Sharma, S.D. :—*Season Determination Through the Science of Sciatherics in Jaina School of Astronomy*.

IJHS, XII, No. 1, 1977, pp. 33-44.

The shadow cast due to some obstruction to the sun's rays was probably used by all primitive people for season determination. An artificial gnomon (in Sanskrit, *śaṅku*) was erected and lines were drawn on the earth to mark off the shadow. Anaximander (c. 610—645 B.C.) of Miletus was the earliest Lonian philosopher who erected near Sparta the first gnomon in Greece. In ancient China also, sun's shadow at noon was observed for meridian passage. We find the earliest use of gnomon in ancient India in connection with the observation of solstics in *aitareya brāhmaṇa*. According to the Jaina Canon of sacred literature, summer solstice was deterer-mined even to the range of three days.

By measuring the length and direction of the gnomonic shadow, the ancients determined the length of the year, the time of day and the seasons etc. Three kinds of gnomon experiments were performed in ancient India. (i) Shadow was expressed as a function of time, (ii) the time was expressed as a function of shadow, (iii) seasons were determined with the help of gnomon.

In Vedic period, there were six seasons mentioned collectively beginning with spring. In some works, *Hemanta* and *Śiśira* together form one and the number of seasons reduces to five. In Jain literature only three seasons are mentioned. Jain priests have continued through ages their practice of breaking every four months their stay at one place. The three seasons used to be determined by measuring the noon shadow length of a gnomon.

This paper renders a simple probe into the rationale of season determination through shadow lengths as implied in *Jambūdvīpa Prajñāpti* and some other Jaina canon of sacred literature.—A D.W.

445. Lishk, Sajjan Singh & Sharma, S.D. : --*Sources of Jaina Astronomy : A Jaina Canonical Literature.*

JAnt/JSB, XXIX, Nos. 1-2, pp. 1976, 19-32.

Jaina canonical works are encyclopaedic in contents including various aspects of Jain philosophy and history. The oldest part of Jains canon is traditionally represented by the 14 *Pūrvas* (the former scriptures) and the 12th *Āṅga Dṛṣṭivāda* which have now become extinct. According to tradition, the present *Āgamas* of the Jaina canon have been extracted from a single small section. The existing *Āgamas* have been classified as : 1. twelve *Āṅgas*, the nucleus of Jaina canon, 2. twelve *Upāṅgas*, 3. ten *Prakīrṇakas*, 4. nine *Cheda-sūtras*, 5. four *Mūla-sūtras*, 6. two *Cūlika-sūtras*.

Besides, astronomical texts are scattered in Jaina canonical works of encyclopaedic nature. It was Āryarākṣita or Sāmanta Bhadra who later classified all the topics into four *Anuyogas-Caraṇānuyoga*, *Dharma-kathānuyoga*, *Gaṇitānuyoga* (*Karaṇānuyoga*), and *Dravyānuyoga*. *Gaṇitānuyoga* comprises geographical and astronomical texts of Jain canonical literature.

Language : The language of the Jaina canonical works is Prākṛit intermingled with some regional dialects. The works are written in dialogue form between the Lord and his disciples Gautama or Jambu which were preserved in the memory of Jaina monks and later redacted in the Council of Valabhī. Lord Mahāvīra is said to have preached in Ardha-Māgadhī.

Hereafter authorships and dates are discussed, and a list of 12 other Jaina non-canonical and some non-Jaina contemporary works is given.—S.R.

446. Modak, B.R. : - *Celestial Omens*.

JKU, XXI, 1977, pp. 19-30.

In this article are described omens associated with the sun, the moon, the eclipses, the planets, the sub-planets, the constellations, and the comets. They forebode good or (mostly) evil effects on the country, people, king, the world as a whole, the occurrence of natural disasters, etc., if these heavenly bodies or phenomena appear in their abnormal forms or if there is any discrepancy in the time or direction of their appearance, shape, size, colour, number or in their conjunctions with other bodies etc. They are too many to be enumerated in this digest.—S.R.

447. Ram Behari and Jain, B.S. :—*Some Mathematical Contributions of Ancient Indian Mathematicians as given in the Works of Bhāskārācārya II (12th cent. A.D.)*

IJHS, XII, No. 1, 1977, pp. 45-56.

Bhāskārācārya II (briefly Bhāskara) was born in 1114 A.D. at Bijjada Bida (Bijapur in the present Mysore State) and was the greatest Hindu mathematician of ancient India. He wrote his famous work *Siddhānta Śiromaṇi* in 1150 A.D. This work is divided into four chapters with the names *Līlāvātī* (arithmetic) *Bījagaṇita* (algebra) *Goladhya* and *Grahaṇita* (which relate to Astronomy).

Like a true scholar he acknowledges indebtedness to his predecessors, whenever he has used their results, especially to Brahmagupta, Śridhara and Padmanābha. The value of π as given by Bhāskara's works is $3927/1250$, which is the same as that given by Āryabhaṭa I (fifth century A.D.), viz $62032/200000$ (common factor 16 being cancelled from both the numerator and the denominator).

The present paper highlights the important contributions to mathematics by the famous Indian mathematicians as given in the works of Bhāskārācārya II. Special emphasis has also been laid on the cyclic (*Cakravāla*) method for solving the indeterminate quadratic equation of the second degree, viz. $Nx^2 + K = Y^2$.—A.D.W.

448. Sarma, K.V. :—*Astronomy in India—Vedic Period*.

VII, XIV, Pt. 1, 1976, pp. 133-52.

This article is restricted to pre-scientific astronomy dating from the Vedic age (4000-1200 B.C.) when *Vedāṅga-Jyotiṣa* came to be composed. Scientific astronomy started towards c. A.D. 500 with Āryabhaṭa.

Two of the 6 *Vedāṅgas-Jyotiṣa* and *Kalpa* (including *Śulba*) are of particular importance in the growth of astronomy. The Vedas set out certain definitive aspects of astronomy. The *Śulba-Sūtras* codify the practical side of it. Reference to astronomical observations were incidental during the performance of prescribed rituals, and were confined only to certain aspects of astronomical problems. Mathematics and astronomy developed side by side.

Statements and speculations on the Genesis of the Universe are strewn in Vedic literature, e.g., *RV*, 10.190.1-3; 72.2, etc. In the *Puruṣa-sūkta* (*RV*, 10.90.14), the universe is supposed to consist of 3 parts—earth, atmosphere and sky. The sun is conceived as the sole lord of it and its light-giver (*RV*, 8.58.2). The moon is spoken of as *sūrya-raśmi*, shining with Sun's light (*Taitt. Sam* 3.4.7.1). The altar and the sacrifice are stated to be the centre of the earth (*RV*, 164.35.36) which implies spherical shape of the earth. *Aitareya Brāhmaṇa* (14.6) says that the sun never sets, by turning round, it makes the end of the day, makes night here and day below. *Kalpa* and *Yoga* consisting of millions of years are the units of time. A year, called *samā*, *vastsara*, *hāyana*, also *śarad* and *Hemanta*, was taken to consist of 360 days and 12 months. Intercalary month was also known. The day (*vāsara*), i.e., the period between sunrise and sunset, was divided into 2, 3, 4, 5, or 15 equal parts for ritual practices. Half yearly northern and southern progress of the sun was noticed. Equinoxes, their precision, solstices, stars, planets, eclipses, meteors and comets were also observed by the Vedic astronomers.—S.R.

449. Sarma, K.V. :—*Scientific Basis of Indian Astrology*.

VII, XIV, Pt. 2, 1976, pp. 309-12.

Astrology is a science which aims at predicting the future. Literally, it means the science of stars, and can claim to be the earliest avocation of man. We see that things do not seem to follow strict logic, the law of cause and effect, of labour and reward. Apparently, there seem to be unseen forces which have a hand in these matters. Instead of ignoring these as freaks of nature or chance occurrences, intelligent men have evolved the science of astrology which seeks to bring all aspects of human activity within the range of planetary indication, physiognomical features, etc. The rules of astronomical calculations have been the result of minute classification and evaluation of a mass of statistical data, on a large variety of subjects collected under different conditions over long periods of time. Vision and intuition also played their part in the framing of rules. The soundness of the results is proved by means of cross-checking the simultaneous occurrence of the indicators and the results which they indicate.

The author then mentions eminent writers and their works on astrology. It would be worthwhile to investigate the intrinsic worth of astrology. An Institute of Atomic Astrology has recently been opened at Banasthali in Rajasthan, and a Committee set up by the Bangalore University has begun to investigate, scientifically and rationally, miracles, occult phenomena and verifiable superstitions.—S.R.

450. Sarma, K.V. :—*Āryabhaṭa and the Revision of Planetary Parametres in the Astronomical Tradition of Kerala.*

VII, XV, No. 1, 1977, pp. 125-39.

Scientific astronomy as enunciated by Āryabhaṭa (A.D. 476), who flourished at Kusumapura (*mod.*, Patna), is known from his two works viz., *Āryabhaṭa-siddhānta* (available only in citations by later authors) and a full-fledged work *Āryabhaṭīya*, a treatise on scientific planetary astronomy divided in four sections giving basic definitions; enunciations involving arithmetic, geometry and trigonometry; on unit of time, and on motion of the Sun, the Moon and the planets respectively.

Āryabhaṭa's contributions to algebra, trigonometry and astronomy are highly significant. Varāhamihira, Brahmagupta, Lalla, Śrīpati and Bhāskara severely criticised Āryabhaṭa's theory of rotation of the earth. As a result of this criticism, the system of Āryabhaṭa gradually declined in North India.

In South India, Kerala stands out as the bastion of the Āryabhaṭa school. Kerala texts on the subject of astronomy attest to its practice and successive revision of parametres; resulting in different systems of computation, at different periods.

The first major revision, in Kerala, of the astronomical constants of Āryabhaṭa was done by Haridatta (A.D. 684) in his *Graha-cāra-nibandhana* and *Mahāmārga-nibandhana*. The revised system was known as *Parahita-gaṇita*. The parametres of *Parahita* system were revised by Parameśvara (A.D. 1431) in his *Dṛggaṇita*. The planetary revolutions were revised by Nīlakaṇṭha (1444-1545 A.D.) in *Tantra-saṅgraha*, which again were found to be imperfect by Jyeṣṭhadeva in his *Dikkarāṇa*.

Hereafter the author of the article gives comparative study of the revisions.—S.R.

451. Sharma, P.V. :—*Re-Assessment of the Date of Niścalakara and Related Authors.*

ABORI, LVII, Pts. 1-4, 1976, pp. 71-80.

The *Ratnaprabhā* commentary on Carakadatta by Niścalakara was

critically analysed by D.C. Bhattacharya. The author has re-assessed the date of Niścalakara and related medical authors like Aruṇadatta, Vijayarakṣita and Vācaspati. Bhattacharya had refuted the views of Hoernle regarding the dates of eminent authors of Āyurveda. Bhattacharya has fixed the date 1100 A.D. as *terminus ad quem* for all the works quoted by Niścala. The author maintains that the conclusion drawn by Bhattacharya does not stand on the basis of new studies. He proposes the following details of the related authors : —

1000 A.D. Candranandana; 1050 A.D. Cakrapāṇi; 1150 A.D. Ḍallaṇa, Sodhaḷa; 1175 A.D. Aruṇadatta; 1200 A.D. Vijayarakṣita, Śrikanṭhadatta, Vaṅgasena; 1225 A.D. Śāraṅgadhara, Indu; 1250 A.D. Mādhava; 1275 A.D. Niścalakara; 1340 A.D. Vācaspati.—P.G.

452. Shrivastavya, Sant Narayan :—*The Treatment of Fallacies in Caraka-Saṁhitā*.

Bhm., I, No. 4, 1976, pp. 42-48.

The medical work *Carakasāṁhitā* (500 B.C.) admits four principal means of cognition—*āptopadeśa* (verbal authority), *pratyakṣa* (perception), *anumāna* (inference) and *yukti* (syllogistic probability).

In *anumāna*, there is danger of falling a prey to fallacies which, in medical practice, may ruin a precious life.

A *hetu* or reason, which, when adduced to support a *pratijñā* (proposition), fails to prove it, is called fallacious (*hetvābhāsa*). In *Carakasāṁhitā*, the number of fallacies is six, viz., *Prakarāṇa-sama*, *Saṁśaya-sama*, *Varṇya-sama*, *Savyabhicāra*, *Viruddha* and *Atitakāla*.

1. *Prakarāṇa-sama* : In this, the *hetu* remain to be proved. When it is said : “Self is different from the body and eternal.” To adduce the non-eternity of the body as *hetu* (which remained to be proved) for proving the eternity of the soul is fallacious.

2. *Saṁśaya-sama* : In it, the cause of the doubt is employed for dispelling the doubt. The mere fact of a person’s quoting from *Āyurveda* (of which his study is doubtful), adduced as an argument for his being a physician (which also is doubted), is the *Saṁśaya-sama* fallacy.

3. In *Varṇya-sama*, the *hetu* is common to both the *varṇyas* (facts to be proved), e.g., “Intellect is non-eternal, as it is untouchable like sound.” “Here, the common *hetu* untouchability” is adduced to prove the non-eternity of intellect, when the non-eternity of both intellect and sound are unproved.

4. *Savyabhicāra* : In this, the *hetu* is not conclusive and oscillates from one to the other.

5. *Viruddha* : In this, a statement (or *hetu*) is made which is opposed to the *dr̥ṣṭānta* (illustration), *siddhānta* (established canon) and *samaya* (convention), e.g., a physician saying that medicine does not cure.

6. *Kālātīta* : In this, something which ought to be said first, is said later, it becomes unacceptable on account of the expiry of time. For example, not intercepting an opponent in dissension while he has reached a particular point of defeat (*nigraha-sthāna*) but intercepting him after he has shifted his ground. Really speaking only the first three are fallacies in the strict sense.—S.R.

453. Sinha, Kripa Nath : *On Śrīpati's (c. 1039) Laws of Signs; Also His concept of Imaginary Numbers (Siddhānta Śekhara, xiv, 3-5 also iii, 28)*

ME, XB, 1976 pp. 10-13.

In the above verses Śrīpati gives the laws of signs for addition, subtraction, multiplication, division, square, square root, cube and cube root of positive and negative quantities. The rules, in modern notation, are as under :

Let a and b be two absolute numbers. Then

- I (xiv, 5) (i) $(+a) + (+b) = +(a+b)$, $(-a) + (-b) = -(a+b)$;
 (ii) $(+a) + (-b) = +(a-b)$, $(-a) + (+b) = -(a-b)$,
 $a > b$;

This rule is elaborated in another verse (iii, 28) as
 '(The sum) of a positive and a negative is their difference and the sign of the difference is that of the greater.'

- (iii) $-(+a) = -a$, $-(-a) = +a$.

- II (xiv, 4) (i) $(-a)(-b) = +(ab)$, $(+a)(+b) = +(ab)$,
 $(+a)(-b) = -(ab)$;
 (ii) $(-a)/(-b) = +(a/b)$, $(+a)/(+b) = +(a/b)$,
 $(+a)/(-b) = -(a/b)$.

- III (xiv, 5) (i) $(-a)^2 = +a^2$, $(+a)^2 = +a^2$;
 (ii) $\sqrt{(+a^2)} = +a$ or $-a$; according as $+a^2 = (-a)^2$ or $(+a)^2$;
 (iii) $(+a)^3 = (+a)(+a)^2 = (+a)(+a^2) = +a^3$,
 (similarly) $(-a)^3 = -a^3$, so that $\sqrt[3]{(+a^3)} = +a$,
 $\sqrt[3]{(-a^3)} = -a$.

IV (xiv, 5 continued) A negative number being non-square has not a square root.

The contention of some historians of Ancient Indian Mathematics that the extraction of powers and roots of positive and negative quantities excluded from Hindu Algebra does not hold good at least for Śrīpati's algebra. Of the above rules stated by Śrīpati, rules I, II and III have previously been given by *Brahmagupta* in his *Brahma-sphuṭa Siddhānta* xviii 30—35 as early as 628 A.D. and by *Mahāvīra* (850 A.D) with the exception that they have not treated cubes and cube roots of the negative quantities. The rule IV also has been given by Mahāvīra in his *Gaṇita-Sāra-Saṃgraha*, i, 52.

Barring Diophantus (c. 275) whose case is doubtful, Brahmagupta (c. 625) is the earliest known author to definitely state the laws of signs in verses xviii 30—35 of his *Brahma-Sphuṭa-Siddhānta*. These laws became common after their restatement by *Mahāvīra* (c. 850) in *Gaṇita Sāra-Saṃgraha* (i 50—52).—A.D.W.

454. Wojtilla, G. :—*Terminological Studies of Selected Plant-names of Kṛṣiparāśara*.

VUOJ, XX, Pts. 1-2, 1977, pp. 111-20.

The scholar presents, in his paper, a detailed study of some plant names appearing in the *Kṛṣiparāśara*, a hand-book of agriculture of eleventh century A.D. This study mainly aiming at introducing (i) the historical development of the cultivation of plants concerned and (ii) a short etymological investigation in order to ascertain its cultural development. Following terms are dealt, here, with a vast reference.

1. *Āmra* "the mango tree (*mangifera indica*); and its fruits".
2. *Kadalī* "banana (*musa sapientum*)".
3. *Kārpāsa* "cotton (*gossypium herbeceum*)".
4. *Karpūru* "camphor tree (*cinnamomum camphora*)".
5. *Kuṃkuma* "the indian saffron (*curcuma longa*)".
6. *Tāmbūla* "piper betel".
7. *Tāla* "the palm tree (*borassus flabelliformis*)".
8. *Tila* "sesamum indicum".
9. *Dhānya* "grain generally-paddy (*oryza sativa*)".
10. *Marīca* "the pepper shrub and its seeds (*piper nigrum*)".
11. *Māṣa* "bean (*phaseolus radiatus*)".
12. *Yava* "grain, corn, specially barley".
13. *Sarsapa* "the mustard seed (*sinapis dichotoema*)".
14. *Sasya* "grain, specially wheat".—A.C.D.

XIV—SOCIAL AND ECONOMICAL INSTITUTIONS

455. Arya, Kusumalata :—*Vada meṇ Samāja Śabda kī Udbhāvanā* (*The Origin of the Word Samāja in the Veda*). (in Hindi).

AAIHSR, V, 1977, pp. 106-9.

See Under Sec. XV.

456. Borah, Dipen K. :—*A Few Brāhmaṇa Families of Ancient Orissa*.

PPB, IV, No. 1, 1976, pp. 99-104.

It is difficult to say how and when Orissa came into the Aryan fold. By the 1st cent. A.D. we find king Khāravēla patronising Jainism.

The earliest available epigraphs giving evidence of Brāhmaṇic settlement belong to the 4th cent. A.D. They were issued by the Maṭhras. The history of Kaliṅga from c. 350 to 550 A.D. is known from a set of fifteen copper plates of eight Maṭhra kings who, except the first Viśākhavarman, claimed to be the lords of Kaliṅga (covering some portion of Orissa and of Andhra Pradesh).

These Maṭhra kings encouraged Brāhmaṇa families to come and settle in their kingdom in order to bring their lands, hitherto inhabited by non-Vedic people, under cultivation and Aryan civilization. Table I shows the *gotras* and Vedic *Śākhās*, of the donees of three Brāhmaṇa families.

It is said that Viṣṇuśarmā (mid. of 6th cent.), author of *Pañcatantra*, was patronised by the fourth king Śaktivarman. The Tandivāḍa grant of Śrīpṛthvī mahārāja states that Tandivāḍa village was granted to Bhavaśarman, the grandson of Viṣṇuśarman, according to Dr. S.C. Behera. Bhavaśarman is stated to have studied three thousand sciences and written twenty commentaries besides possessing the knowledge of the Vedas, Vedāṅgas, Nyāya, Upaniṣads and Yoga.

Table II shows the personal names of the Brāhmaṇas, all of which end in *śarman* except that of Haridatta.

The Maṭhra rulers patronised both the leading faiths of the period, viz., Śaivism and Vaiṣṇavism.—S.R.

457. Fussuman, G. :—*Pour une Problematique Nouvelle des Religions Indiennes Anciennes*. (For a problematic news in ancient Indian religions). (in French).

JA, CCLXV, 1-2, 1977, pp. 21-70.

The author has successfully shown some cultural parallelism between Hindu *Varṇāśram* and Dardic social hierarchy. He has traced references from Jules Zloal's on Indo-Aryan, E. Senart's "Les castes dans Inde" and other waxes by Masson, Windisch.

The resemblances and differences between Buddhist Māra and kafir māra concepts pointed out by the author is also interesting. Buddhists' emphasis rests more on rebirth than on death. In certain traditions death (Yama, the lord of Death) is the greatest god, for superior to India.—N.D.G.

458. Gopal, Krishana Kanti :—*Status and Obligations Feudatories in Early Medieval India*.

Bhm, III, No. 1, 1977, pp. 45-55.

The author discusses in detail the feudatory ruler's rights and obligations. They actively participated in the important rites and ceremonies at the imperial court, had fixed seats in the court, special kind of emblems and other paraphernalia according to their status. His right to make land grants appears to have been qualified one but it depended on the mutual strengths and relations. The overlord does not seem to have interfered with the internal affairs of his feudatories who, often had waged wars without consulting their overlords. In practice, the possessions of the feudatories were hereditary but they could be transferred and were required to be confirmed by succeeding emperor.—S.B.S.

459. Gururajachar, S. :—*Socio-Economic Role of Temple in Medieval Karnatakas*.

SIE, IV, 1977, pp. 106-7.

See Under Sec. II.

460. Jani, A.N. :—*Exposition on Puruṣārtha in the Dharmasūtras and Smṛtis.*

JOIB, XXV, Nos. 3-4, 1976, pp. 409-12.

The concept of the four *Puruṣārthas* (aims of life) is a unique contribution of the Indian socialists to our culture. Out of these four *Puruṣārthas* of *Dharma*, *Artha*, *Kāma* and *Mokṣa*, it is difficult to say which one is to be given more importance, because different scholars have expressed divergent views on this point. Law-givers consider *Dharma* as most important, Kauṭilya in his *Arthaśāstra* believes *Artha* to be more important, Vātsyāyana, the author of *Kāmasūtra*, gives preference to *Kāma*, and philosophers like Gautama, propounder of *Nyāya-sūtra*, considers *Mokṣa* to be of primary importance. That *Mokṣa* is the highest achievement of life cannot be questioned. The remaining *Trivarga* as an attribute of the society, relates to the mundane plane and is metaphysical, while *Mokṣa* is an achievement of an individual alone, and relates to the ethical plane, and is moral.

According to the majority of people, *Artha* (wealth) and *Kāma* (desires) are the only two goals of life. Under these circumstances, the social law-givers, in order to maintain harmony and peace, admonish that both *Artha* and *Kāma* should be controlled by *Dharma*. Manu introduces the views of others on the relative importance of these *Puruṣārthas*. Some consider combination of *Dharma* and *Artha* better, others *Kāma* and *Artha* together, still others *Dharma* alone and some *Kāma* alone. But Manu says that the three together should be followed.

Viṣṇudharmasūtra specifically mentions that *Artha* and *Kāma*, being hindrance to *Dharma*, should be discarded. Manu, *Āpastamba Dharma-sūtra*, *Viṣṇu Purāṇa*, *Bhagavadgīta*, etc., are all of the same view, and admonish that *Artha* and *Kāma* should be followed and enjoyed in a way that they do not prove detrimental to *Dharma*. They should be pursued in complete harmony with each other.—S.R.

461. Jenner, Philip N. & Pou, Saveros :—*Les cpāp Ou Codes De Condui Te Khmers (The cpāp or code of conduct).* (in French).

BEFEO, LXIII, 1976, pp. 313-50.

Authors collect the sources from Buddhist Institute, seng Nguon Huot and But Neang of Phnompenh and give the khmeri text in original script, its transliteration in Roman script and French translation supplemented with a word-index.

The code of conduct contains grave warning to drinking. e.g. "Stanza 78...thus do not drink (because it) renders you drunken, 79 it

will make you lose the notion of things, forget the religious virtues totally with alchohol, you are never stable... 83, (under intoxication) you will insult your wives, beat them. kick, them because your heart would be thickened by alchohol." etc.—N.D.G.

462. Punia, Dharmpal Singh, :—*Dowry System in Ancient India.*

Bhm. I, No. 4, 1976, pp. 28-31.

It proposes to trace the origin and growth of the custom as gleaned through the ancient literature. In ancient India dowry was known as donation (for physically handicapped), lovers gift, *Strī-dhana* or *Kanyā-dāna* (bridal gift), *Sulka* (some sort of dowry in view of tradition or gift), and *yautaka* (material gift) and *dakṣiṇā* (sacrificial fee). The bride's father could demand payment at the time of marriage in order to sacrificial ceremony, but bridegroom should not demand a dowry. *Rgveda* mentions that at the time of marriage when the bridegroom and his party reach at the bride's house, he gives her a garment called a lover's gift.

There are references in the *Dharmaśūtras* which indicate that the custom of selling of the daughters was not uncommon at the time. *Āśvalāyana-Gṛhya-Sūtra* refers that in *Ārṣa* type of marriage a pair of oxen was given by bridegroom to the bride's father, but afterward this gift was returned to the bridegroom. Thus in ancient time dowry was not a condition precedent for the marriage, according to *Mitākṣarā* gifts were given in order to please the bride—M.R.G.

463. Sharma, Arvind :—*Brāhmaṇa Widows and Suttee.*

JKU, XIII, 1977, pp. 11-12.

The custom of suttee was mainly prevalent among the Kṣatriyas. More specifically it was not followed by the Brāhmaṇas. *Sṛṣṭikāṇḍ* of *Padmapurāṇa* prohibits this customs to Brāhmaṇa women. Any person helping a Brāhmaṇa widow to the funeral pyre, would be guilty of unatonable sin of the murder of a Brāhmaṇa. *Harita Smṛti* positively forbids the practice being resorted to by Brāhmaṇa ladies. According to *Aparārka* (12th cent.) Brāhmaṇa widow should not self-immolate. But later on, the burning of Brāhmaṇa widow did follow the Kṣatriya custom. According to *Madhava* (14th cent.) Brāhmaṇa widow must immolate herself on the same pyre with her dead husband. This latter conciliation gained general acceptance.—M.R.G.

464. Sharma, Sudarshan Kumar :—*The Orient of Jātas*.

JOIB, XXVI, No. 3, 1977, pp. 268-81.

It collects and discusses the data of the origin of the Jātas and proves that Jarttikas and Jārttikas as Vāhikas aligned with the Vrātyas in the *Mahābhārata* were named as people as such in the days of *Mahābhārata*. In the days of *Mahābhārata* Jarttikas, Jārttikas, Vāhikas, Āraṭṭa were synonyms. Girisa Chandra Dvivedi refuted the theory of Jāṭṭa being the primary word from which Jāṭa is derived. He affirms the view that Jāṭa meaning a *Soṅgha* is the proper word from which the word Jāṭa is derived. Jarttika, Jarta Jartta (Jārttika), Jāṭa are not the suitable expressions from where the origin of the Jāṭa could be traced. According to him *Cāṭa* seems to be the next suitable word from which *Jāṭa* could be derived.—M.R.G.

465. Thapar, Romila :—*Dāna and Dakṣiṇā as Forms of Exchange*.

Ind., XIII, Nos. 1-2, 1976, pp. 37-48.

The paper intends to examine the custom of *dāna*, *dakṣiṇā* etc., the act of giving, from the social and economic point of view. Gift-giving which gradually evolved its own rules and requirements was an important aspect of the social and economic life of the early period. It has been seen largely in the context of its association with religious ritual and symbolism. In the Vedic texts, *dāna* refers to the act of giving, bestowing, granting, yielding and presentation, irrespective of what is being given and when, while *dakṣiṇā* refers to the gift to the gods, which can be symbolic, and also to the gifts to the priests which must consist of actual objects. Although *dakṣiṇā* was not a sacrificial fee to begin with but came to be regarded as such by the time of Manu's *Dharmaśāstra*. The earliest reference to *dāna* as a distinct function in society came from the *dāna stuti* hymns of *Rgveda*. The subject of these hymns is either the donor or the event which occasioned the gift. Among the gifts there is a noticeable absence of the mention of land. It was cattle that was synonymous with wealth. The extensive gift making served a magico-religious function where the gift is symbolic of communion with the supernatural. One of the other two functions is that the donor and recipient are conferring status on each other. Secondly, the gift giving acts as a means of exchanging and redistributing economic wealth. The process of gift exchange was more equitable if it occurred through the performance of the Yajña. The exchange of *dāna* for merit echoes the Buddhist notion of charity or *dāna*. The gifting of land recorded in the copper plates reflects the increased interest in agriculture and the fact that land was more lucrative than heads of cattle. With the granting of

land other gifts assumed lesser importance with the exception, of course, of gold which retained its economic value.—P.G.

466. Thapliyal, U.P. : *Foreign Invasion in Ancient India : Impact on the Life of Women.*

JGJKSV, XXXII, Pts. 1-4, 1976, pp. 93-101.

The consequences of foreign invasions on the political life of the country were indeed great. Equally great was the influence of alien population on the social, economic and religious life of the people.

Some new fashion in the costume of woman, like the wearing of *Colī*, *Kūrpāsa*, *Kañcuka* and *skirt-like lower garment* came into vogue under foreign influence. These garments appear in the beginning of Christian era and in Kuṣāṇa period and are met with in Gandhāra art. The foreign ornament manufactured from moulds found at Taxila must have attracted the Indian women. Their impact on the Ajantā art is evident. It was the Northern nomads who introduced the jeweller's art into India. The arrangement of pleated hairs in a circular form in Gandhara art resembles the contemporary Syrian hair-styles. The mode of wearing *Sārī* in which the legs remained uncovered by the disappearance of hind pleats and elongation also appears in Kuṣāṇa period.

In the Vedic and *Sūtra* periods, the institution of marriage was well established and considered sacred. Laxity in the conduct of women is explicitly attributed to foreign invasions by the Purāṇas. Ābhiras had no qualms in abducting women, Yādava women easily yielded to the abductors. *Mlecchas* and Scythians were low in morals and sexual behaviour. The laxity was quite common in Northern and N=W India. Bacchanalian festivities were common among the *Madras* of Panjab who were of foreign origin. Invasions necessitated women's seclusion for their safety. Polyandry and custom of *Satī* were also foreign contributions. They were absent in Vedic and post-Vedic ages and were current among later foreigners like Scythians, Thracians, Chinese, Gauls, etc.

These are some of the aspects of the life of women which reflect the influence of foreign invasions.—S.R.

XV--VEDIC STUDIES

467. Agrawala, Prithvi Kumar : - *The Goddess Earth in the Rgveda.*

JIH, LV, Pt. 3, 1977, pp. 1-8.

In the R̥gvedic pantheon, male gods predominate, and the worship of goddesses does not form the core of Vedic religion. Nevertheless, the role of feminine divinities seems to have been of no insignificance as could be seen from the case of the earth goddess.

Dyāvāprthivī from the parental pair among the Vedic deities, hardly separable from each other. Their sexual individuality is often merged together, and in several passages both are spoken of as female or 'mothers'.

Heaven and Earth, the Parental Pair : Personified Sky-Father and Earth-Mother. *Dyaus* has been recognized as the supreme god among the Aryan deities, going back to the Indo-European age. In early Vedic period, we see a decline in his so-called greatness, his personification being rudimentary as mere name of physical sky. His paternity is implied by his association with the Earth Goddess. In his function of universal parenthood, he falls behind her, and his fatherhood appears to be a faded out myth in contrast to the dominant motherhood of goddess *Pr̥thivī*.

The Goddess Mother Earth : She is the female principle dominating in the above pair as mother of *Dyaus*' children. She is said to be fertilized by heaven and produces life in the world—giving birth to natural phenomena, to human, animal and plant kingdoms, and in a recurring scheme providing food for them. She is not much developed in the *R̥gveda* beyond the stage of a 'special god'. As an ascending Goddess, she is celebrated in the *Atharvaveda*. There is only one single hymn (*RV*, V. 84. 1-3) where she is the goddess Earth named *Pr̥thivī*, differentiated from *bhūmi*. Here she is described as having not only the potency of creating life, but also wielding thunderbolt (the original attribute of *Dyaus*) and shedding rain in torrents—responsible for the burst of vegetable growth meaning fertility of the soil. At any rate, here we have a clear mention of one significant aspect of the personified Earth goddess as presiding over death and keeping away *Nir̥ṭi*, Death or Destruction personified. Her invulnerable status is not difficult to be recognized in the *RV* where her several names and manifestations are also mentioned, e.g., *Aramati*, the genius of devotion and active piety. —S.R.

468. Agrawala, Prithvi K. :—*Vedic "Aja" in the Indus Valley.*

JNSI, XXXIX, Pts. 2, 1977, pp. 1-7.

Several scholars have suggested some connecting link between the two cultures of the early Vedic literature and Indus Valley. For instance, a Harappan seal with the seated figure of a deity surrounded by animals affords a comparison with Paśupati aspect of Rudra-Śiva of Vedic literature.

A curious animal met with in the early Vedic texts is that of *Aja*, 'a he-goat' or one 'who is unborn', and is celebrated in the *RV.* as a deity-personification, sometimes designated as *Aja-Ekapāda*, the 'one-footed goat,' or the unborn with single foot. This *Aja* has been equated with One Supreme principle and identified with Unborn (*Aja*) Prajāpati.

In the later Vedic *Samhitās* and *Brāhmaṇas*, one *Aja* occurs as a mysterious animal sacred to Prajāpati, and is enjoined in the sacrificial ritual to be offered to Prajāpati. From *Taitt. Sam.*, *Śatapatha*, and *Jaiminīya Brāhmaṇas*, *Aja* appears to have a composite form composed of the limbs of several animals. He is hornless like a horse, bearded like a man, with hoofs like a sheep and body like a he-goat, and incisors like the cattle. *Maitrāyaṇī* and *Kāṭhaka Samhitās* describe *Aja* as composed of the limbs of six or seven animals. It is very likely that this *Aja* is to be connected with the *Aja Pañcaudana* of *AV*, IX.5.1-38.

A striking-parallel to this mythical Vedic *Aja* will be found represented on certain Harappan seals. According to Marshall, it is a ram with horns of a bull, a human face, and the trunk and tusks of an elephant. A mythical hybrid creature almost similar to it occurs on a seal from Mohenjo Daro.

An analysis of this animal form in the light of the Vedic evidence would tend to reveal several physical attributes of at least three animals or of four—goat's body, human face, horns or/and fore-legs of cattle and mane of the horse. The basic idea was certainly that of the he-goat (*Aja*) on whose body the limbs of four or more animals were applied. An allied type of mythical composite goat is on—a Mohenjo Daro seal. Thus it is apparent that both in Harappan and Vedic beliefs, several variants in the formal details of *Aja* were prevalent.—S.R.

469. Arya, Kusumalata :—*Veda meṇ Samāja-śabda kī Udbhāvanā.* (*The Origin of the Word Samāja in the Veda*). (in Hindi).

AAIHSR, V, 1977, pp. 106-9.

It is the preposition *sam* meaning 'aggregation, unison, etc.' with the root \sqrt{aj} , 'to go, to move' that is the origin of the word *samāja*. In

the Veda we find the words *grāma*, *samiti*, *sabhā*, etc., as synonyms of what is called *samāja* in modern times.

Man is called a 'social animal'. In Veda, the word for it is *grāmya-paśu*. According to *Śatapatha Brāhmaṇa*, *grāmya-paśus* are five : man, horse, cow, sheep and the last *ajā* (goat). Goat is called *aja* because of its nimble gait. The triad of *Brahman*, *Jīva* and *Prakṛti* is also called *ajā*. The former two are sentient or conscious and *Prakṛti* is insentient or inert and requires some motive force to impel it.

As long as the animals go in aggregation, they are called *samāja*, 'flock or herd'. As soon as there is unison in speech, it indicates the evolution of *samāja*. Unison in thinking means further development of the *samāja*. *Rgveda* in the last hymn of 10th *maṇḍala* says "*sangachadhvaṁ, saṁ vadadhvaṁ, saṁ vo manāṁsi Jānatām.*" 'May you go in unison, talk in unison and think in unison.'

In the beginning of the creation, there existed the *virāt* stage (and not *samrāt* stage), when men were isolated from each other. Their movements were not collective. When they began to marry, it became the basis of household life and the foundation of *samāja*, i.e., *virāt* became *samrāt*. When one household began to invite another household and there were mutual exchanges of courtesies and hospitality, it laid the foundation of village life. When villagers helped each other in times of difficulty, it was called *saṁgrāma* or common effort.

In this way, the *Atharvaveda* (VII 13.1) mentions seven stages between the process of *samāja* becoming a *samāja*, viz., *virāt*, *gārhapatya*, *āhavanīya*, *dakṣiṇāgni*, *sabhā samiti* and *āmantraṇa*.—S.R.

470. Arya, Kusumalata :—*Trayī aur Veda-catuṣṭaya* (*Trayī and the Four Vedas*). (in Hindi).

AAIHSR, VI, 1977, pp. 183-85.

In Sanskrit literature and other works influenced by it, the Vedas are said to be four in number. The question arises 'Why are they called Trayī or Traya ?'

Answer to it is that according to their division into *samhitās* or books, they are four—*Ṛg-Yajus-Sāmātharva*. But when they are considered from the type of their mantras, they are three-fold, viz., those that consist of *pādas* are called *Ṛks*, those meant to be sung, *Sāman*, and the remaining which are mostly in prose, *Yajus*.

Even when enumerated according to the subject, too, the Vedas are four, because they deal with *jñāna* (knowledge), *karma* (ritual), *upāsana* (worship) and *viññāna* (science or special knowledge).

In support of this, quotations are given – 1. from the *Mahābhārata*,

*Trayī-vidyām avekṣeta vedeśūktam athāṅgatoḥ,
Ṛk-sāma varṇākṣarato yajuṣo 'tharvaṇas tathā.*

and from Śaḍguruśiṣya's *Vṛtti on Sarvāṅgukramaṇī* :

*Viniyuktavya-rūpaś ca vividhaḥ sampradarśyate,
Ṛg-yaju-sāma-rūpeṇa mantro Veda-catuṣṭaye.*

S.R.

471. Bhandari, V.S. :—*A symbolic interpretation of the Aśvamedha and its Mantras.*

JSU, X, No. 16, 1977, pp. 117-21.

It gives a detailed description of the performance of 'Aśvamedha' sacrifice. The author takes Aśva to be the symbolic of Prajāpati and the virile king and royal power. According to the *Śatapatha Brāhmaṇa*, the Aśva is the representative of royal power and there is the identity of Rāṣṭra with the Aśvamedha. He further gives a symbolic interpretation to these (*Aśvamedha*) *Mantras* which is corroborated by *Śatapatha Brahmana* – M.R.G.

472. Bhattacharya, Debika :—*A Comparative Study of the Atharva Vedic & Indo-European Occult Practices.*

JOIB, XXVI, No. 4, 1977, pp 353-61.

Atharvaveda (AV) is generally acknowledged to be the most ancient book of Indian Occultism which is of Indo-European character in certain respects. There is a general resemblance between the Atharvan occult practices and those prevalent in many countries of Middle-East, and the West. The author of the article then gives instances of similar occult practices.

In the rain-making charms, the reeds, weeds and grass are dipped into water and water is sprinkled all over (AV, IV. 15; VII. 19). In New Britain, the rain-maker wraps some leaves of a red and green striped creeper in a banana leaf, moistens the bundles in water and buries it in the ground, and then imitates with his mouth the splashing of rain. He also gives rain-charms from Thessaly, Macedonia, Switzerland, Russia,

Armenia, etc., and says that in all these there is association with water and mimicry of rain-showers by sprinkling water from wetted twigs as in the *AV*.

Similarly Fire (Agni) is invoked for expulsion of evil spirits (*AV*, IV. 36.1). In Middle-East Asia, Eastern European countries also play an important role in expelling evil spirits. Animals, too., are used as scape-goats against plague, famine, etc., among Arabian and White Nile people like *AV*, II. 14. The Merseburg incantation "*Bone to bone, Blood to blood, Limb to limbs*, as if they were glued is little different from the *AV*, IV. 12.3, 4, 5.

The author then gives instances of similarity of certain Atharvan ritualistic methods of healing the sick, securing material prosperity and conquest of evil beings with the Tibetan rites.—S.R.

473. Bhattacharya, Dipak :—*The Authenticity of a few Paippalāda Readings*.

JOIB, XXVI, No. 2, 1976, pp. 121-26.

Dipak Bhattacharya comments on some points raised by H.C. Patyal on certain readings in Durga Mohan Bhattacharya's edition (*Bh*) prepared with the collection of Orissa MSS (*Or*) Barnett's ed (*B*) and Raghu Vira's ed. (*R*) has been already published from a single Kashmir MS (*K*)

1. In *K*, II. 8.1 *a*, the reading *uditye* has been emended by *B* and *R* to *ud ito ye*. Patyal suggests to accept it. But *Or* also has *itye*. Therefore, a reading common to both *K* and *Or* must be given due importance, and no emendation be made unless supported by internal or external evidence.

2. In *K*, II. 39.6, there is the emendation of *B*, *R* of *vardhayantī* to the 3rd per. sg. verb *vardhayatī* which Patyal thinks to be correct. Since *Or* also has *vardhayantī*, *Bh* has retained it as pres. part. fem. nom. plural form *vardhayantiḥ* with the remark that the omission of *ḥ* was a Paippalāda blunder. Dipak considers the blunder to have its origin before the recesion was carried to Kashmir and Orissa.

3. In *K*, II. 4.4 *ab*, the emendations of *B*, *R* are rejected and the unintelligible emendation of *Bh* to *bhavanyunmavattarāḥ* has been further emended to, *bhavan dyumnnavattarāḥ* by changing *t* to *d* and the elision of augment *a* before *bhavan* through *sandhi*.

Two more instances of Patyal's unwarranted defence of B-R's emendations are given.

In spite of these, Dipak acknowledges Patyal's pointing to several printing mistakes and slips in the new *Bh* edition.—S.R.

474. Bhattacharya, Dipak :- *Cosmogony and Rituo-Philosophical Integrity in the Atharvaveda*.

VII, XV, No. 1, 1977, pp. 1-12.

There are the following three verses in the *Atharvaveda* (Śaunaka, 8.9 1-3; Paipalāda, 16.18.1-3) which form a complete unit in the hymn. The first is a series of questions put by a certain sage Atharvan, the next two form the answer given by Kaśyapa.

The rituo-philosophical unity spoken of in the three verses is different from the two kinds of *jñāna karman* and *mantra-yajña* unities.

The description involves an imagery—*Virāj* the cows, being productive, is the primeval substratum of all things), *vatsāu* (the two calves, or the first two evolved principles in an account of cosmogony), *salilā* (the unmanifested or premanifested or premanifestation state); *dugdhā* (milked, i.e., effected the primeval emergence of various objects. The one calf does the function of God). In more intelligible terms, the process describes that the pre-manifestation state of affairs came to an end with the appearance of two principles in the same original substratum, while only one of the evolved principles became the active motive force of creation.

The second verse says that the other evolved principle (*vatsā*) made the original unmanifested state (*salilā*) resound (*ākrandayat*) in glory (*mahitvā*). He lay threefold, he made his form secret (*gūhā*) afar (*parācāḥ*). This refers to *kātaman só ārdhaḥ*, 'how far is that half?' (in the 1st verse), the unknown part of the evolute. The third verse explains the three-fold nature of speech.

Yāni trīni bṛhānti are the three forms of Vedic composition *ṛk*, *yajus* and *sāman*. The fourth employs (*viyunakti*) *vācam* (human speech). The last line says, 'the inspired priest' (*vipaścit Brahmā*) may know this by fervour (*tāpasā*) in which one (divine speech) is employed, and in which the other (human speech). This brings us to the rituo-philosophical complex in the Vedas.

The compulsion of the existence of vision and insight with ritual function implied in the verses means that there is an arche-type, a

divine model phenomenon which is sought to be represented in the earthly ritual, and the performer of the ritual is one who knows the model.—S.R.

475. Bodewitz, H.W. :—*Vedic Anuṣṭhú and Anuṣṭh(u)yá*.

IIJ, XVI, No. 1, 1974, pp. 1-17.

The author, in this paper, endeavours to survey almost all available dictionaries, handbooks and translations mostly prepared by the modern scholars, quite from Bergaigne up to recent time, of Vedic as well as classic Sanskrit literature, in search of the original meaning of a Vedic term *anuṣṭhú* or *anuṣṭhyá*. He also examines several Vedic passages from Saṁhita to Sūtra literature, where this term occurs, in the light of the supposed denotations already suggested by his predecessors. Then he suggests a befitting purport indicated by this word in accordance with the context. He also tries to ascertain the actual meaning of this adverb through a comparative study of another adverb *apaṣṭhu* as a word directly denoting an opposite purport, Refuting the methodological approach to find out a general meaning of a word, which may be befitting on all the contexts, without caring for the concept of agreement of the term and its meaning with facts, rules, customs, prescriptions, arrangements, reasonable expectations etc., he suggests, in the conclusion, that this word may denote different meanings in different context, such as, "properly; correctly; really; actually; precisely; suitably; duly; without fail."—A.C.D.

476. Bodewitz, H.W. :—*Vedic Dhāvayati 'To Drive'*.

IIJ, XVI, No. 2, 1974, pp. 81-95.

Not being convinced from Thieme's paper on 'RV X 146.2 *āghātibhir iva dhāvayan* (*Pratidānam* Felic, vol. Kuiper, the Hague 1968, pp. 383-92) the author makes a survey of almost whole Vedic literature in search of the actual meaning of the verb *dhāv*. After a great deal of search and examination alongwith detailed discussions on contextual as well as on the probable conceptual purports of this root, he concludes that *dhāvayati* only means 'to drive (a chariot)' in almost all Vedic contexts and it never means 'to make people run away', 'to cause people to go to a place' or 'to make people run a race'.—A.C.D.

477. Bonazzoili, Giorgio :—*Hebrews and Vedic Aryans : A Note*.

VII, XV, No. 1, 1977, pp. 20-27.

Madan Mohan Shukla, in his article *Hebrews and Vedic Aryans*, speculates that either the Hebrews really belong to a branch of Vedic

Aryans, or that they had been in direct touch with the latter at some remote and un-recorded period of their history. His proofs are mainly confined to linguistics showing that Hebrew words could be linked to, or derived from Vedic Sanskrit.

1. *Christ*, he derives from *Kṛṣṇa*, pronounced *Kriste* in Bengali. But it is derived from the verb *chrīo*, 'to anoint'. Greek *Christós*'s, the anointed one'.

2. *Mary*—*Mariam* from Skt. *mātr* an accusative *mātr-am*. He does not give the philological principle on which to drop *t*. *Mary* is a Hebrew word, and *Mariam* is Aramaic.

3. *Adam* from Skt. *Āditya* (accusative *Ādityam*). By dropping *t*, the word becomes *Ādiam*. Again, if *i* dropped it becomes *Ādam* and if *a* is dropped, *Ādim*. But the word comes from *Adāmāḥ* meaning 'earth', and therefore signifies 'the earthy one'.

Similarly, his derivations of *Joseph* and *Jehova* from Skt. *Jayāśva*, *Yehosua* from Skt. *Yaśāśva*, and *Hebrew* from Hindi *Haboru*, 'who eats too rapidly' are fanciful. His parallelisms between Vedic and Biblical traditions are rather very faint. Similarities between Hebrew and Hindu (not Vedic) religious customs are vague. All these evidences are far from sufficient to prove the thesis of Shukla.—S.R.

478. Dange, Sadashiv Ambadas :—*The Vedic Mithuna (Concept and Practice)*

JOIB, XXV, Nos. 3-4, 1976, pp. 197-212.

The word *mithuna* occurs at various places in the *Rgveda*, and indicates a unit of both the masculine and the masculine-feminine sex. In the sense of *dampatī* Heaven and Earth are called *mithuna*. In the ritual context, *mithuna* mean "Sex partners", the belief behind being that of the charm for progeny and general affluence. The frequent occurrence of the expression *mithunam evaitat prajananam Kriyate* in ritual context in Vedic literature leaves no doubt that an important aspect of the sacrificial ritual was symbolic holy sex. The teachers of the Vedic sacrificial cult waft a sexual imagery even in the case of casual detail, e.g. *sruva* is considered masculine and *sruc*, feminine.

The motif of *mithunīkaraṇa* is to be prominently seen even in the sphere of speech. Uttering of *Om* before starting a *mantra* form a *mithuna*, *Om* being masculine and *mantra* (speech) being feminine. *Mithunīkaraṇa* evokes the idea of completeness and of welfare and

prosperity, of progeny and weal through sacrificial coupling. There is also the case of one deity itself being a *mithuna*, e.g., Agni is both a male and a female. A priest at a sacrificial ritual forms of a *mithuna*, if he was believed to have two deities in himself. *Śat. Br.* speaks of six *mithuna*—1. sacrificer and his wife, 2. calf and the cow, 3. fire-pan and the ambers, 4. *sruva* and *sruc*, 5. *Āhavanīya* fire and the stick (*samidhā*), 6. Offering (fem.) and *Svāhākāra* (male).

Other *mithunas* are ghee and curds, *Payasyā* and the *Vājina*; the *Mahāvīra* jar and the fire on which it is placed, Fire and Earth, *Vāyu* and *Antarikṣa*; Sun and the sky (fem.), Mind and speech (fem.). There is the concept of *mithuna* even in *Agnicayana*. In this connection, the concept of *jāmi* may be examined. Yāska understands by it, (i) "Something in excess" which includes the sense of 'twin', (2) Foolish or of boyish appearance and (3) *a-jāmi* is some one of different species. Ritual texts give it an additional shade of meaning to indicate dissimilarity to form *mithuna*. The *jāmi* type of verses are said to be homosexual, Hence they cannot procreate. It also indicates two such partners of different sexes, who cannot, or are forbidden to unite sexually, the result being non-procreation. In this sense, brother and sister are mutually *jāmi*, e.g. Yama and Yamī, who should not perform the *a-jāmi* act (copulation).—S.R.

479. Dange, S.S. :—*The Caitya Yajña*.

JASB. XLIX-LI, 1976, pp. 72-74.

The *Caitya-Yajña* is a rite which is mentioned only in the *Āśvalāyana Gṛhyasūtra* among the *Gṛhyasūtra* texts. It consists of an offering to the *Caitya*. The rite seems to have connection with the funeral pyre. In the term *Caitya-yajña* of *Āśvalāyana Gṛhyasūtra*, the *caitya*, most probably, refers to some such mound, built in a far away and a secluded place, out of reach for people normally, may be beyond a river, which must have been believed to contain spirits or wild beasts. It appears that such *caityas* were for some important persons in the family. The mention of *caitya-yajña* in the above mentioned *Gṛhyasūtra* only indicates that the rite had already begun to die off.—B.K.

480. Dange, S.S. :—*Autovertism from the Ṛgveda*.

VII, XIV, Pt. 1, pp. 7-16.

The *rc*-s are divided into 3 categories: *Pratyakṣa-kṛtaḥ* in which the nouns are used in 2nd person, *Parokṣa-kṛtaḥ* use nouns in 3rd

person, and *Ādhyātmikāḥ* employ nouns in 1st person singular indicating the seer's close identity with the deity with a sort of full conviction and determination. This aspect of personality is not well denoted by 'devotion', but by a freshcoined term 'autovertism' (Skt. *antar-vartitva*). This principle has three distinct phases, viz., (1) *Preliminary stage* sub-divided into (a) exploits of various deities as such, a phase common with *prokṣa-kṛt* (b) through the mouth of the deity itself, e.g., in *RV*, I.165, the seer could be seen to identify himself with Indra or even the Maruts, or simply taken to point the individuality of Indra and Maruts. In *RV*, XIII.19.25, Kaṇva likes to exchange personality with Agni, in which case, blessings given by him to Agni will bear fruit. Complete identification of the seer with the deity is clear when the deity itself is the seer (*RV*, X.49). (2) The 2nd stage, viz., *The Trance of the seer*, may be noted in *RV*, IV.18, a dialogue between Indra, Aditi and Vāmadeva. According to tradition the seer Vāmadeva speaks as if he is Indra, and is not willing to come out of the womb in the natural way. Hence his mother meditates on Indra's mother Aditi. The hymn is a riddle (3) The third stage, viz., *Kinship with the Highest Principle*. The traditional meaning of Brahman is *parivṛḍhaṁ karma* 'sacrifice' and also *anna*. The ritual Brahman required the identification with the gods or with the Highest Principle. But these statements are only partially true.—S.R.

481. Dass, A.C. : —*Rgveda : Bhāratīya Mūrtikalā kā Udgama;* (*Rgveda : The Source of the Image Worship in India*), (in Hindi).

Sap. XXII, No. 4, 1976, pp. 38-44.

Unlike other religions Indian religion and mythology grew in complete freedom. Here, the Supreme Being is conceived in two forms, as visible and invisible. Both these concepts originated and developed simultaneously. The image worship is so popular in India that it is found even in the meditation of the impersonal form of Brahman. Image are of two types, psychical (*manomaya*) and physical (*padārthamaya*). The latter is again of two types, pictorial (*citra-maya*) and material (*dravyamaya*). The material forms are also divided into three categories, such as symbolic (*sāṁketika*), imaginary (*parikalpita*) and personal (*viśeṣākāra*). All these types, instead of being introduced from outside as is generally believed, are indigenous. These types are frequently mentioned in Indian literature and are still in vogue. In fact, the present Indian image-worship is developed form of the anthropomorphic attitude of the *Rgveda* where several physical traits of divine beings are frequently mentioned, such as the eye of Sūrya, the arm of Savitr, the feet and the hands of Pūṣan, the beautiful figure of Uṣas and even the multi-form feature of Viṣṇu.—Author

482. Dass, A.C. :—*The Mysterious Steps of the Ṛgvedic Viṣṇu*.

MUSRJ, III, No. 2, 1977, pp. 1-7.

This paper thoroughly examines the controversial points of the mysterious steps of the Ṛgvedic Viṣṇu. It briefly discusses, at the outset, the different views of the authors of repute like Śaṅkarānand, Macdonell and Tilak alongwith the traditional views found in the commentaries of the *Ṛgveda* by Skanda, Veṅkata, Sāyaṇa etc. Besides, some other aspects in this regard found scattered at different places, quite from *Nirukta* to the *Purāṇas*, have to been linked and discussed in the new light.

At last, it suggests that apart from the old theories which ascribe these steps of Viṣṇu to the three typical points of the solar course, the three steps of the Ṛgvedic Viṣṇu may denote another solar aspect, the solar rays, previously thought by Śākapūṇi as reported by Yāska. It hypothesizes conclusively that instead of exclusively going after Śākapūṇi who holds that these three steps represent three types of solar rays which falls on the earth, the atmosphere and the haven respectively, one may think of the three qualities of solar rays, viz., light, heat and vitality. If further endeavours to indentify these qualities with the Puraṇic trinity which has been said to have come into existence from Mahāviṣṇu. It identifies Brahmā, the creator, with vitality; Viṣṇu, the sustainer, with light; and Mahādeva, the destroyer, with heat the most purifying power of the world.—Author

483. Dass, A.C. :—*Sūrya : Prāgvaidika Āryon kā Mūla Devatā (Sūrya : Principal God of the Pre-Vedic Aryans)*. (in Hindi).

Sap., XXII, No. 12, 1976, pp. 41-49.

The Ṛgvedic Sungod probably comes in the third rank in view of the number of hymns dedicated to him. In spite of this, a comparative study of this god with the first rank deities like Indra, Agni and Varuṇa etc. suggests that the Sungod is the oldest one. Indra, the Wargod, is an Indo-Iranian deity. Amongst the Indo-European deities, Varuṇa was conceived not before than the moral value was established in the human society. Agni, the basic phenomenon of the Firegod, was discovered by man almost on the threshold of the human civilization.

But, in the hoary past, fire was not known to man. At that age, man was surrounded by numerous types of danger caused by both men and animals. Being hidden in the nocturnal darkness, they used to attack one another creating every life un-safe. On the other hand, when

the sun arose in the sky, the enemies were dispelled and the life was safe. It is, therefore, more probable that man, prior to his acquaintance with fire, might have worshipped the sun as the savior of life and property before they could have conceived other forces of nature as divine beings. Probably this is why the attributes of the Sungod is abundantly noticed in the characteristics of other divinities.—Author.

484. Davane, G.V. :—*The Moon in the Vedic Literature.*

JASB, XLIX-LI, 1974-76, pp. 75-83.

An attempt has been made to analyse the details about the moon collected from the Vedic literature. It has critically and comparatively studied the various aspects of the moon and collected important informations from the *Samhitās* the *Brāhmaṇas*, the *Āraṇyakas* and the *Upaniṣadas*. First of all the autor has discussed the words for moon used by Sāyaṇa, Griffith, Wilson and Grassmann. It gives informations about the moon from the four Vedas. Scholars like Hillebrandt and Griffith gives the primarily candra-soma identity. According to them the meaning of Soma is moon and only secondarily the Juice. Candra-soma identity has been also accepted in other *Samhitās*. In the *Āraṇyakas* the sun and the moon are the forms of one luster. Similarly in the *Upaniṣadas* identity of the moon with Soma forms the common topic and in Śat. Br. the moon is called 'Bṛhatpāṇḍaravāsāḥ Somo Rājā'. A few similar ideas of the word 'moon' are found in other mythologies also.—M.R.G.

485. Derrett, J. Duncan M. :—*Avalokanīyāni in Tamil Guise : The Ācārakkovai.*

Bhm., II, No. 4, 1977, pp. 13-26.

Ācārakkovai, though is an *ācāra-śataka*, neither has a superficial resemblance to any Sanskrit predecessor so far known, nor does it compare with any such an arrangement and content. It seems to be a practical, brief, homely Tamil production. From sociological point of view much of it is still sound and typically Indian.

It deals with etiquette, taboos, deportment, dailt routine, ethics, ceremony and ritual and prudence, about all of which details are given. These show two things : 1. The ideas capable of being referenced from *Dharmaśāstras* and *Manu* form a minority. Even it shows differences where Sanskrit equivalent is traceable, as if this work were an expurgated Tamil version of a synopsis of certain areas of *dharmaśāstra* learning, selecting much rejecting, much, altering not a little. Though here we have to do with a society which accepted Brahmanical learning

based on Gautama, Āpastamba, Viṣṇu and Manu, yet there are portion of Manu's book IV as of the relevant portions of the *sūtras* which are not represented.

In order to trackdown the sources, *nīti* maxims, *Tirukkural*, Kannad works *Harada-nīti* of Siṃharāja, *Nīti-śatakam* of Cikupādhyaya, etc., have to be examined. The *Mahābhārata* (XIII.107) has several pieces of etiquette/prudence relevant to this search. Lakṣmīdhara's *Kṛtya-kalpataru* towards its end has a disquisition on 'Avoiding the Vices', its *Grhasṭha-kāṇḍa* may be compared with the *Ācārakkovai* verse by verse, a whole chapter of *Kūrma Purāṇa* is devoted to similar topics, and so on.

As regards its date, Vaiyapuri Pillai was encouraged to choose a date about 850 by the work's alleged literal dependence on the *Uśanas-*, *Śaṅkha-*, *Parśara-*, and *Lagu-Hārīta-Smṛtis*. A few partial correspondences with the *Uśanas-smṛti* seem to be more developed than our text and there is no significant similarity with the other *smṛtis* which are late. There is nothing inconsistent with the *Ācārakkovai*'s being older than the late 'spurious' *smṛtis* and a date in the 5th or 6th century is not at all out of the way.—S.R.

486. Dutt, Nomita :—*Yāska's Nirukta and Uṇādi-sūtras*.

VUOJ, XIX, Pts., 1-2, 1976, pp. 1-4.

Pāṇini leaves many words as underivable. These words belong to the province of *Uṇādisūtras* (*US*). Most of the grammatical systems have their own *Uṇādi-sūtras*.

There is marked similarity between the *Nirukta* (*Nir*) of Yāska and the *US*. The latter though distant in date from the *Nir*, yet seem to be governed by the same principle. Like *Nir*, the *US* believe in the doctrine that all nouns are derived from verbs, and they trace the word from some root or the other. In *US* may be found roots which are absent in the *Dhātupāṭha* (*DP*) of Pāṇini. Where the roots are not available in the 1950 roots in the various *DPs*, *sautra* roots are resorted to.

Since *US* believe in the doctrine of the *Nir* that no word should be left underived, all sorts of derivations are given of a word which cannot be accepted grammatically or philologically. *US* trace the formation of a word and thus determine its meaning. The *Nir* looks to the meaning first and then derives the word accordingly. It is most satisfied by referring to the root and very rarely refers to *nāma-karaṇa* (suffix).

Here are some instances of derivations from the same roots in both the *Nir* and *US* :

1. *Nir* 3.20, *Nakṣatrāṇi nakṣater gati-karmaṇaḥ*.
US 3.98, *Ami-nakṣi-yaji-vadhibhyas = tran.*
2. *Nir* 4.25, *mātrā mānāt*.
US 4.170, *hu-yā-mā-śru-bhasibhyas = tran.*
3. *Nir* 9.26, *āpa āpnoteḥ*.
US 2.58, *āpnoter hrasvaś ca.*

A few of the *US* give only one of the derivations of words given in *Nir*, e.g., *US* gives only *pibateḥ* for *payas* (4.195), and leaves out *pyāyateḥ* of *Nir* (2.5). In a few cases, the verb is the same but its meaning different, e.g., *Nir* (2.26) and *US* (4.142) derive *pāṇiḥ* from the root *pañ*, 'to worship,' and *pañ vyavāhare* respectively.—S.R.

487. Gandhe, Vasudha :—*Gonāmika* (*Mait. Sam. IV. 2*) an Ancient Text on Cattle-keeping.

BDCRI, XXXVI, Nos. 1-4, 1976-77, pp. 19-26.

Second *Prapāṭhaka* of the fourth *Khila-kāṇḍa* of *Mait. Sam* of *Kṛṣṇa Yajurveda* is styled *Gonāmika* as its very first *anuvāka* mentions the practice of naming the cows and the whole section deals with rituals relating to cattle, which afford glimpses into the cultural and social life of contemporary Vedic society which had taken to agriculture, but retained cattle-keeping as a major source of livelihood.

As the society was based on mixed economy, harvests of crops were reaped annually. Sugarcane was cultivated. Arts of making wooden and metallic pots, and ropes, weaving of cloth, etc., were known to the people. Veterinary science was practised, asterisms were known which indicate a settled state of society. Yet in the same texture of culture were woven the threads of highly evolved pastoral practices.

Agriculture and cattle-keeping were the two chief occupations. Soil and cattle were both regarded as potential (*śakti*).

The property of Brāhmaṇas and Kṣatriyas was treated as inviolable, while that of the Vaiśya and Śūdra was expendable, for, a young uncas-trated calf of theirs could be taken away.

1. *Aṣṭaka* (8th day of *Māgha Kṛṣṇa-pakṣa*) was significant in the life of a cattle-keeping community. It was perhaps related with the

seasonal of cattle. 2. *Birth-ritual* : on the birth of a male or female calf a *mantra* involving virile or procreative power was recited respectively. 3. *Naming a cow* : Gods called cow *kāmyā* (desirable); men, *śravyā* (praise-worthy), and Pitṛs, *ilandā* (food-giver). 4. *Vṛṣotsarga* : One who sets a bull free should recite a *mantra* in the bull's ear. 5. *Marking the cattle* : Cattle were marked with a sign on the right flank only or on both flanks, and they were kept together in a *goṣṭha*. 6. *Cattle raids* : Offerings made at the time of *sangrāma* (raid) to secure cattle. *Breeds* : Cow with horns bending towards each was considered best and named *sasṛṅgī* one with a massive dewlap, *sasnā-kṛtyā*, and with full ears, *karṇā*. Thus *Gonāmika* was essentially a sort of manual for cattle-breeding.—S.R.

488. Gandhe, Vasudha :—*Some Terms in Vedic Language Indicating Age of Cattle.*

BDCRI, XXXV, Nos. 3-4, 1976, pp. 40-46.

In the *Saṁhitā* period of Vedic literature there occur words both masculine (m) and feminine (f) denoting the age of the cattle from one and a half years to five years, There are compound words, e.g. :—

1. *tryavī* (m) *triyavī* (f) meaning 'one and half years old.'

2. *pāñcāvi* (m and f) meaning 'two and a half years old.' The word—*avi* at the end of these indicates a period of six months which is the gestation period of sheep, probably used first in connection with the sheep only and later on transferred to cattle in general.

3. *trivatsā* (m) *trivatsā* (f) for an animal three years old.

The word-*vatsa* denotes not only calf but a 'yearling'. Geldner translates *saṁvātsam* as 'year long.'

4. *dityavāḥ* (m), *dityauhī* (f) for two years old.

5. *turyavāḥ* (m), *turyauhī* (f) for four years old.

6. *pañthavāḥ* (m), *pañthauhī* (f) for five years old. Age-denoting series stops after this probably because the cow or the bull in the *saṁhitā* period became physically mature at the age of five.

None of these terms occur in the *Atharvaveda*. *Yajurveda Saṁhitās* use these terms in purely ritualistic context, e.g., placing of bricks at *agniciti*.

In post-*samhitā* period, there is only one noteworthy deviation in *Vārāha ŚS.*, III. iv. 3. 18 where *ardhahāyana* is used in the sense of or as a wrong reading for *sārdhahāyana*-*Taittirīya-Brāhmaṇa* notes a very minor phonetic change and records *trivathsa* for *trivatsa*.

The usage of *vatsa* in the sense of a year had become obsolete by the time of *Sūtra* Period. The words *ditya* in the sense of two and *paṣṭha* in the sense of five had become stumbling blocks as the base from which these cardinals were formed, were lost sight of—S.R.

489. Goyal, S.C. :—*Science in the Vedas*.

VUOJ, XIX, Pts. 1-2, 1976, pp. 101-08.

See Under Sec. XIII

490. Gupta, S.K. :—*Dayānanda-Bhāṣya ke katipaya Nirvacana aur Artha. (Some Derivations and Meanings in the Commentary of Dayānanda of the Veda).* (in Hindi).

BSSS, V, Nos. 3-4, 1975-76, p. 28.

The writer has not quoted the *mantra* (*Yajurveda*, 35.11), for the proper understanding of the commentary. We reproduce it here :

Apāgham āpa kilviṣām āpa kṛtyām āpa rāpah; Apāmārga tvām āsmad āpa duḥṣvāpnyam suva.

According to *Sarvāṇukramaṇī*, Dayānanda has given *Āpah* as *Devatā*, *Śunaḥśepa* as *Rṣi*, *Virāḍ-anuṣṭubh* as metre, and *Gāndhāra* as musical note.

Dayānanda has interpreted *apāmārga*, which occurs only once, as 'noble man capable eradicating sin like the medicinal herb *apāmārga*' (*Achyranthes Aspera*). *Śunaḥśepa* has been translated as 'a learned man', a repository of infinite knowledge and learning. *Anuṣṭubh* is a synonym of *Prajāpati*, *Āpah*, etc., *Virāḍ* of *Agni*, *Vāk*, *Āpas* and man, and *Gāndhāra* of *Vāk*, *body*, *earth*, etc.

It is on the basis of these synonyms that Dayānanda has interpreted *apāmārga* as 'evil-remover good man', and taken *Āpah* as the *Devatā*. instead of *Apāmārga*.—S.R.

491. Gupta, Sudhir Kumar :—*Vaidika Bhāṣā kī Prakṛti : (The Nature of Vaidika Language)*. (in Hindi).

BSSS, V, Nos. 3-4, 1975-76, pp. 29-38.

According to *R̥gveda*, speech was first created by Bṛhaspati in the form of names. The true meaning was hidden. The inspired Ṛṣis who got inspiration in the depth of the caves and on the confluence of rivers, understood the hidden meaning. Wise men produced refined language as coarse meal is shifted through a sieve.

The seven kinds of speech consists of letters (*akṣaras*). Similar ideas also occur in the *Brāhmaṇas*. *Chāndogyaopaniṣad* tells us that *Om* is produced by the conjunction of *ṛk* (speech) and *sāman* (breath). Each letter of *Virāṭ* denotes a separate god. *Yajurveda* says that gods; like Agni conquer the world by means of one, two or three letters. *Paippalāda Samhitā* has some *mantras* of one letters only.

There are several words in the *RV* in which by the elimination of dissimilar constituents, the elementary form is obtained, e.g., the elementary form *ya* is obtained from *yaḥ*, *ya'*, *yatra*, *yataḥ*, *yathā*, etc. and gives rise to further pronominal and verbal forms like *yan*, *yanti*, etc.

Śrī Gupta cites instances of words of classical Sanskrit formed from Vedic words by the addition of some letters : *vāri* from *vāḥ*, *śūnya* from *śūn*, etc.

In the beginning, one letter word, which denoted several objects, must have offered difficulties in the understanding of meaning. Gestures might have been used for making the meaning clear. In short, according to Gupta, consonants, vowels, sentences, etc., and the whole world have sprung out of one letter sound (*śabda-brahma*).—S.R.

492. Hazra, R.C. :—*R̥gvedic Rudra :—An Extremely Unsocial and Non-Cooperating God*.

JOIB, XXV, Nos. 3-4, 1976, pp. 213-22.

God Rudra, though basically a god of thunderstorm and lightning-fire as well as of the storm clouds, there are passages in the *R̥gveda* in which he is shown as a man-killing demon, a relentless slayer of the Vedic people, particularly male, and of their domestic animals, particularly cows, and that he is a powerful destroyer of vedic sacrifices and a slayer of a wealthy instituters or patrons of these rites. (For these characteristics, the author refers to his article "An overlooked Aspect of *R̥gvedic Rudra*" in JAIH, V, Pts. 1-2, 1971-72, pp. 123-48).

Here Hazra depicts Rudra as being extremely unsocial and uncompromising and dead against common invocation and salutation made to him. In support of this he quotes *mātvā Rudra cukrudhāmā namobhiḥ*, 'May we, O Rudra, not enrage thee with our prostrations'. A number of other quotations are given purporting to provoke or incense Rudra with salutations and praises. In RV, I.114.2ab, he is called *kṣayadvīra*, 'destroyer of heroes'. The same epithet for Rudra occurs in RV, X.92.9. He is called *kalmalikin* in RV, II.3.8. Which is translated as 'fiery'. Hazra translates RV, II.33.4 as "Let not Rudra, enrage thee by (our) prostrations (*made to thee and other gods at the same time*) by (our) bad praise, (O) vigorous (deity), (or) by (our) common invocation". From this it is evident that Rudra could not tolerate the presence of any other Vedic god by his side, nor did he like the invitation of other gods then himself at a sacrifice.

For presenting Rudra as an extremely unsocial and non-cooperating deity, is quoted TS, *eka eva Rudra na dvitīyaya tasihe*. and a similar other stanza in which Rudra alone (*eka eva*) is recognised as god and none other. S.R.

493. Hejib, Alaka and Sharma, Arvind :—*Inadequacies in the Current Formulation of Rules for the Cerebralization of the dentals in the Rgveda*.

VII, XV, Pt. 2, 1977, pp. 197-201.

In classical Sanskrit cerebralization of *s* to *ṣ* occurs when preceded by the vowels *i*, *u*, and the sound *k* in internal *saṁdhi*. In *Rgveda*, cerebralization of *s* occurs even in external *saṁdhi*. This fact is recognized by scholars like Whitney, Macdonell and Wackernagel who have formulated rules and given illustrations from the Veda.

The writers of the article have given instance in which cerebralization of *s* to *ṣ* occurs under conditions not recognized by these scholars, and in conclusion, he says, "It is clear from the above (as given in this article) examination that the current formulation of the rules for the cerebralization of the dental *s* in the *Rgveda* leaves much to be desired. The same holds true of the *Rgveda-Prātiśākhya*. - S.R.

494. Jha, V.N. :—*Stages in the Composition of the Rgveda-Padapāṭha*.

BDCRI, XXXV, Nos. 3-4, 1976, pp. 47-50.

In Padakāra's (*Pdk*) devices, a few stages can be reconstructed in the development of the *Pada-Text* (*Pp*). Each stage in the *Pp* provides a strating point to the next stage.

1. First, while isolating the words, *sandhi*, due to *saṁhitā* has been dissolved in the Pp both in single words and compound words. The *pada* is the unit which is isolable.

2. Then comes the dissolution of the juncture-feature, i.e., *sandhi* in one and the same word, between noun-stems before in flexional or derivational suffixes.

3. In certain situations, the vowels do not coalesce with the following vowels. This was indicated by *iti-karaṇa*. In this third stage, the *pragṛhya* vowels were properly marked.

4. The principle of analysis was extended to indicate maximally independent units of words, e.g., in *daśapramatim*, the three units *daśa*, *pra*, and *matim* could be analysed as *daśa-pramatima* or *daśapramatim*. The Pdk adopted the first, because the second does not show the semantic link between the constituents of compounds.

5. Then Pdk intended to indicate the basic form of the final *h* which comes from *s* as well as from *r*. The latter was indicated by placing *iti* after the basic nominal form, e.g., *prātar-iti* and repeating the *saṁhitā*-form after the *iti* of the verbal form, e.g., *akarity akah*. (which was a later development).

6. The original aim of *iti* was to indicate *pragṛhya* vowels. But this innovation led to further elaboration, and the Pdk had to indicate both absence of juncture-feature and the constituent analysis, e.g., *vāsumatī* is analysed as *vasumati iti vasu-mati*, and *praṇetaḥ* as *praṇetariti pra-netah*.

7. In the last stage of development, the Pdk is not contented with merely showing juncture-features or *pragṛhya*-vowels or the constituent analysis. He enters upon restoring the original words. Here he again makes use of *iti*, e.g., the word *ī* is commented upon as *īm iti* in Pp.—S.R.

495. Jog, K.P. :—*Arising out of Śākalya's use of Iti after Rodasī in the Padapāṭha of Rgveda I.167.4 and X.92.11*

BV, XXXI, Nos. 1-4, 1971, pp. 59-64

The author presented a detailed study on the term *iti* placed after the term *rodasī* by Śākalya in the *Padapāṭha* of the *Rgveda* in order to show the word *rodasī* as *pragṛhya* (incombinable). In this study, the author discusses traditional views shown by the native commentators and also examines these postulates by corroborating with them the

opinions of the modern Vedic scholars of the west like Oldenberg, Ludwig, Grassman, Geldner, Max Müller, Renou and so on. Finally, he concludes that *īti* after *rodasī* put by Śākalya in the *Padapāṭha* under the R̥gvedic *mantras*, at least under RV, I. 167.4; IV. 50.5; 56.8; 66.6; x.92.11; should be regarded as wrong. — A.C.D.

496. Joshi, J.R. :—*Ambhṛṇī*.

BDCRI, XXXVI, Nos. 1-4, 1976-77, pp. 44-46.

Vāgambhṛṇīya sūkta (RV. X. 125) is variously called *Vāk*, *Aham* or *Devī sūkta* and *Parama-Vidyā* and said to be concentrated energy of all Devas. *Vāgambhṛṇī* is the Devatā and speaker of the hymn. It is also suggested that she is nothing but the first creative power. Max Müller says that the hymn presumably presupposed in a distant past the conception of speech or the word as a creative power. Griffith calls it speech personified, the word, the first creation and representative of Spirit, and the means of communication between men and gods.

It antedates the Greek doctrine of Logos. Dermesteter says, that in the voice of the thunder, the Greeks recognized warning of a god which the wise understand, and they worshipped it as *Ossa Dios aggelos*, 'the word, messenger of Zeus'; the Romans worshipped it as goddess *Fama*, India adores it as 'voice in the clouds'.

The *Vāgambhṛṇīya sūkta* originally refers to *Vāk*, particularly holy, sacred speech. The idea of thundering speech is divine speech is mentioned in *Bṛhadāraṇyaka Upaniṣad* (V. 2.3). In the *Medhā-janana* rite the *Ambhṛṇī* hymn is significantly connected with speech entering first in man's life. *Vāk* in RV, VIII, 100. 10, 11 is thunder (*Nir.* XI.20); entering into all beings, becomes the speaker of moral truth (*Sāyana*). In post-Vedic times *Devi*, the Creative Potence (*śakti*), is the goddess of universal omnipotence.—S.R.

497. Mc. Dermott, James P. :—*Kamma and Milindapañha*.

JAOS, XCVII, No. 4, 1977, pp. 460-68.

A number of questions and dilemmas raised by king Milinda in the *Milindapañha* concern the related ideas of merit and *kamma*. Nāgasena's answers draw heavily from the Pāli Piṭakas, and in general follow the Theravadin tradition.

The implication of Nāgasena's illustration seems to be that once done *kammas* (deeds) continue only through their potential

to modify the continuity of life. The *kamma* itself does not pass from one state to the next. Nonetheless, its potential cannot be prevented from actualizing itself in due time. It is in this sense that deeds may be considered to follow a man like an unshakable shadow.

Generally accepting the canonical understanding of *kamma*, the *Milindapañha* has not been slavish in parroting the canonical view at every point. In some instances it has attempted to clarify matters which have remained hazy in the *suttas*. Such is the case in the treatment of the questions concerning how meritorious actions sometimes can appear to cause suffering and its consideration of transfer of merit. In the latter instance extreme positions are mediated, and conflicting canonical passages rationalized by being applied to the different categories of beings.-- S.R.

498. Navathe, P.D. : *Puṣṭi Māvat*.

BV, XXXI, Nos. 1-4, 1971, pp. 20-21.

The article discusses the word *Puṣṭimāvat*, occurring in *Kaṭhaka Saṁhitā* (KS), 8.1. in connection with an eulogy of the *Kṛttikās* the 'Pleiads' and suggests it to be described from *puṣṭi* the double suffix *māvat* on the pattern of *Yātumāvat* attested in the *Ṛgveda* and elsewhere.-- S.R.S.

499. Pandey, Sangam Lal :—*Indian Views of Theological Statements*.

Bhm., I, No. 4, 1976, pp. 33-41.

Religious language in India is peculiar for its oddity in being opposite of the ordinary language. In the Purāṇas, it is called *Samādhi* (meditation) *bhāṣā*. The Siddhas and Yogins call it *Sāṇḍha* or *Sandhyā* (twilight) language. Kabira and his followers call it *ulṭavānsī* or inverted speech. It differs from the ordinary language, not in syntax, but in its semantics. The religious language expresses some truths which cannot be said in ordinary language.

The Vedic language itself has three levels—*samādhi* (meditation), *laukikī* (analogical) and *parakīyā* (symbolic). The *laukikī* uses analogies, metaphors, allegories, e.g., relations between the Individual and Supreme Souls expressed by that between two birds sitting on the same tree. Of symbolic language, the instance is the *Ṛgvedic* description of sacrifice as an ox with four horns, three feet, two heads, seven hands and three cords.

Indian thinkers maintain that all the three levels of language describe a metaphysical fact. But this is a controversial issue, as the

Mīmāṃsakas maintain that *Rgveda*, the language *par excellence*, does not describe any fact at all. Śāṅkara refutes this view and says that Veda is very much ontological as it has commands and prohibitions which imply existence of facts.

Positive theological statements, however, use indicative power of words, viz., cognitive, conative and emotive. The Indian terms being *yathārtha*, *rocaka*, and *bhayānaka vākya*.

In the Investigation of cognitive functions of religious language, the author discusses the different levels of the religious language, and gives a "Table of Theological statements", factual and positive.—S.R.

500. Patyal, Hukam Chand :—*Vedon meñ Ahimsā (non-violence in the Vedas). (in Hindi).*

Rm, VIII, Nos. 1-2, 1976-77, pp. 39-49.

The doctrine of *ahimsā* or non-injury to any living being is the cardinal virtue of Indian religion and philosophy. Alsdorf (1962) has studied the problem connected with *ahimsā* from historical point of view and Schmidt had written of the right and development of *ahimsā*.

Great prominence is given to sacrificial ritual in the Vedic literature, particularly in the *Brāhmaṇas* and *Śrautasūtras*. The latter give detailed descriptions of the procedure and method of Vedic sacrifice. The sacrificial Veda and its auxiliary texts do not expressly make mention of *ahimsā*, but covert references to it can be found. The sacrificial tradition enjoins animal sacrifice, but it is alleged that it is not *himsā*, but a means of sending the animal to heaven where it will be endowed with a splendid body.

In Vedic literature flesh-eating and animal sacrifices are common practices. A guest is entertained with the flesh of a big bull or a big goat. *Idā* is not expressly called a cow, but the epithet *ghṛīapadi* is significant. *Nighaṇṭu* gives *Idā* as a synonym of cow. Cow is called *aghnya* sixteen times in the *Rgveda*. *Kauṣītaki Brāhmaṇa* warns the meat-eaters of retribution in the next birth. In sacrificial rituals, there is even an injunction for substitute of dough animal for the real one.

The mention of *ahimsā* occurs for the first time in the *Chāndogyo-paniṣad*. In fact, there is strong sentiment of revulsion against animal sacrifice in the *Upaniṣads*. The doctrine of *ahimsā* is generally advocated by the *Dharmasūtra* and Jain and Buddhist literature. A Vedic Brahmacārin is enjoined to observe *ahimsā* along with other vows, particularly by the *Pāraskara Grhyasūtra*. The precept of treating

all creatures as one's own self and seeing the existence of the same soul as one's own in other beings, is, no doubt, the origin of the concept of *ahimsā*. The idea of retribution in the next birth, which is elaborately illustrated in the legend of Bhṛgu in the *Śatapatha Brāhmaṇa*, also serves as a deterrent to *hiṃsā*.

According to Schmidt, the doctrine of *ahimsā* associated with the Vedic ritual is the main source of the doctrine being associated with the later *saṃnyāsa*. S.R.

501. Patyal, H.C. :—*Ātharvaṇic Practices with Roots of Plants (Mūla-Karmans or Mūla-kriyās)*.

VII, XV, No. 1, 1977, pp. 13-19.

Practices with roots and plants in Ātharvaṇic tradition belong to the class called *abhicārikāṇi* and *Kṛtyā-pratihāraṇāni*.

The term *mūla* (root) in a wider sense carries the echo of an esoteric cut concerned with sorcery, magic, spells and other deceptive and black practices, and symbolized in the name, Mūladeva, the wielder of magic power in later Sanskrit literature. *Abhicāra* practices are dominated by witch craft and sorcery of malevolent type. In the *Āṅgīrasa* practices, the roots of plants play a significant role as most hostile and dangerous means of witch craft and sorcery. The performers of these practices are condemned over and again in the *Atharvaveda*, and in certain hymns counter-witchcraft is made against certain practioner of magic.

Despite high words of praise for the *Atharvaveda*, some of the *Ātharvaṇic* practices have been badly criticised in the *Dharm* texts and the *Mahābhārata*. Though magic or sorcery in general is also regarded as useful in the *Dharm*-texts, its employment for the purpose of harming other persons is considered to be a heinous crime, and that is to be met with severe penances and punishments.—S.R.

502. Ranade, H.G. ;—*Some Darśapūrṇamāsa-rites in Śatapatha Brāhmaṇa and in the Kāty, ŚS.*

BDCRI, XXXV, Nos. 3-4, 1976, pp. 121-26.

This article deals with a comparative view of few rites of the *Darśapūrṇamāsa Iṣṭi* as found in the *Śatapatha Brāhmaṇa* (ŚB) and *Kātyāyana Śrautasūtra* (KŚS). Hillebrandt, Weber; Caland, Eggeling and other have discussed the Problem of their relationship from ritualistic and other points of view. According to Caland; Kātyāyana knew

Kāṇva Recension of the ŚB. Although there is a close agreement between the two works, the exact contribution of ŚB in comparison with the KŚS towards the development of the *Iṣṭi* is not completely known.

The *vidhivākyas* of ŚB and KŚS are compared from the ritullistic point of view. Such *vidhis* as placing of the *praṇītā*-water near the *Āhavanīya* fire-place, placing of vessels near the fire-place for preparing the *puroḍāśa*, prescribing the utterance of a *Viṣṇu-mantra* in expiation of the breaking of the prescribed silence, the rule for sitting in order to cook the ground rice, etc., show differences in both the works. It is therefore, clear that neither the *Brāhmaṇa* nor the *Śrauta-sūtra* is complete in itself as the source for the information of *Iṣṭi* sacrifice. In the case of some *vidhis*, the *Brāhmaṇa* makes the account of the *Iṣṭi* fuller while in some others the ŚS does so.

In point of newly accepted options or innovations, the ŚS is mostly either under the influence of Kāṇva ŚB or the *Bauddh. ŚS*.

The *Brāhmaṇa* is typically emphatic about the way certain prescriptions are to be carried out, while the ŚS makes a simple statement of facts and tries to be respectful to its school and also in accepting other traditions.—S.R.

503. Sharma, Arvind and Hejib Alaka :—*The Prohibitive use of Nā in Lieu of Mā with the Augmentless Aorist in the Ṛgveda.*

Br.V., XL, 1976, pp. 109-14.

Prohibitive particle *mā* in classical Sanskrit always takes the augmentless Aorist according to Pāṇini (3.3.175-76).

There are only three cases in the *Ṛgveda* *nā* is used for *mā* with augmentless Aorist —

- | | | |
|--|---|---------------------|
| <i>nā stotāraṃ nidē karaḥ</i> , III. 41.6 | } | both Gāyatrī metre. |
| <i>nā stotāraṃ vidē karaḥ</i> , VI. 45.27 | | |
| <i>ōkaḥ kṛṇusva harivo nā mardhīḥ</i> VII. 25.4 } <i>Triṣṭubh</i> metre. | | |

The explanation may be sought metrically or grammatically. In the *Gāyatrī* metrical scheme, the first syllable is indifferent, that it may be long or short. Therefore, the substitution of *nā* for *mā* cannot be accounted for metrically.

In the third case of *Triṣṭubh* of 11 syllables, the 9th syllable is short, hence the substitution of short *nā* for long *mā* is justifiable

metrically. But there are instances where the ninth syllable is also long. There is also a general argument that in Vedic metre, the measurement is by number of syllables, and not by quantity. The substitution does not affect the number of syllables, hence the substitution is not objectionable.

Grammatically examined, *ná* in *RV* is used (1) more often with third person, (2) rarely in second person, and (3) never in first person. Therefore the argument of 'spill over' from the regular use of *ná* with augmentless Aorist does not hold.

On a closer look, it is found that *ná* substitution instances occur only within the so-called family books and not in the 1st and the 10th. *maṇḍalas* which are later. This shows the usage of an earlier stage in the development of the Vedic language, the semantic differentiation between the use of *ná* and *mā* for prohibition had not become completely fixed.—S.R.

504. Shendge, Malti :—*Harappan and Rgvedic Inter-relations*.

Pur., No. 8, 1975-76. pp. 103-10:

On the basis of the earliest literary compositions, the *Rgveda* (*RV*), which is closest in time to Indus civilization, light can be thrown on the problem of tradition's relationship with archaeology. The so-called mythology in the *RV* is a later superimposition of the times when the Aryans sought to create religion out of the events which actually took place. The praises of Indra were for his wars with human beings, the pre-Aryan population. The five people were Asura, Gandharva, Rākṣas, Yakṣa and Piśāca. They offered stubborn resistance to the attempts at permanent settlement by the Aryans. As a result they lost their human, social and cultural identity and came to be called demons.

To these people belonged the Indus civilization. There were many other peoples also. The aforesaid five names when used in singular, they denoted the divinity worshipped by the people and at times individuals of whose name the name of the deity formed a part. When used in plural they denoted the peoples.

Asura was a title as in Ahura Mazda. Deva was used as a title of honour. Later, as Asura came to denote a demon, the terms Deva, Dasyu, Paṇi, etc., also came to be used in a derogatory sense. Originally, perhaps *Dāsa* was *ḍāśa* as in *puroḍāśa* and meant a 'mariner', 'sailor'. 'fisherman'. The Avesta *daxyu* means 'land or province'.

Indra has won the titles *Pura-bihd* and *Vṛtra-han*. He destroyed fortresses and killed *Vṛtra*, from $\sqrt{vṛ}$, 'to ward off'. It refers to the

breaking of a dam with sluice valve which Vṛtra was guarding. This inundated the sites and flooded the cities. Agni is also said to have helped Indra which means that Aryans used fire in their conflict. Similarly Rākṣas also is from \sqrt{raks} , 'to guard'. They might have been people who supplied armed guards of the kingdom. Yātudhāna is one of the epithets applied to Rākṣas. It is from $\sqrt{yā}$, 'to fight' and $\sqrt{dhā}$, 'to exhibit'. They were the people who exhibited the fights of animals, birds, etc. Piśācas, from *piśa* or *Piśaṅga*, 'yellow'; they were people of yellow colour. And in Paṇis, we have the modern Banias.

The burial rites ; the Asuras was inhumation of the dead in oval graves (*Śat. Br.*). Eggeling has translated *camu* as 'pot, vessel. Pot burials are found in the excavations. At Kalibangan graves with oval pits and pot-burials were found.

Asura *pātras* were made on wheels. Indus pottery is all wheel-made. In literary sources two word *gavaya* and *gaura* are used for 'cow'. The latter (*gauras*) has been identified on the seals. The word *māyāvin* from $\sqrt{mā}$, 'to build,' shows that the Indus people were great builders. Systematized town-planning, bath, and drainage system bear testimony to it.—S.R.,

505. Singh, Satya Prakash :—*Problem of Extricating the Real From the Mythical in the Rgveda.*

Bhm., III, No. 3, 1977, pp. 30-44.

As regards the question whether the Veda is a book of myths or of realities, two divergent views are current—1. The traditional view that Veda is a revealed book of knowledge, and 2. It is a collection of songs of pastoral people and priests.

After giving the views of Frazer, Tylor, Max Müller, James and Lang, Freud and Aurobindo regarding the origin of myth, the author says that the Vedic *Ṛsis* did not build up their myths in vacuum; they had a host of them previous to the composition of the *Saṁhitās* as is evident from the existence of common gods in the Indo-European period. The history of myths must be rooted in the human consciousness itself. Mythical beings must have their source in a stratum in our psyche which is other than the surface mind. Vedic people had intimation of such a psychic plane said to be reached through *tapas* which obviously is a way of introversion. The Vedic seers were aware of the psychic nature of the mythic creations. There are indications of the process of introjection in several ways, one of which was sacrifice. The *Puruṣa Sūkta* explicitly shows that the whole of the cosmos is a projection of the Atman, and suggests by implication that the ordinary sacrifice, being the inverted

form of the cosmic sacrifice, is just an attempt at withdrawal of the same projection.

From the whole of the discussion in this article, it is evident that the age of the *R̥gveda* was not so much an age of myth-making as an age of finding out the real from the mythical. S.R.

506. Smith R. Morton :—*The Muṇḍaka Upaniṣad Reconsidered*.

VII, XIV, Pt. 1, 1976, pp. 17-40.

Among the Upaniṣads which have been transformed by Śaṅkara, *Muṇḍaka* has not suffered least. Śaṅkara's was the first commentary to give *Muṇḍaka* authority, for the text is clearly in a bad way. The verses often do not scan, Prākṛitisms and Vedism, both seem to be attested, e.g., synezeisis, double *sandhi*, and the double syllable as in Latin. If certain verses are suggested as interpolated, they need not be made up by the interpolator. The scansion of the *anuṣṭubhs* is not easy, *triṣṭubhs* are much more ragged than those of the *Gītā* or of *Kaṭha*.

The author has tried to restore the original text as far as possible by making emendations in readings, correcting the metres, rejecting traditional interpretations, removing accretions from the vulgate version, and several other suggestions and changes.—S.R.

507. Varma, Ananta : *Purāṇam Vedaḥ (Purāṇa is Veda). (in Sanskrit)*.

Pur., XIX, No. 1, 1977, pp. 183-213.

In this sanskrit article, the author has tried to establish that the *Purāṇa* literature is also included in the Vedic literatures, like the *Brāhmaṇas* and the Upaniṣads. To support his view, he quotes from the *Atharvaveda*, *Brāhmaṇa* literature and the Upaniṣads. In order to interpret the Veda, the *Purāṇa*, supply several *ākhyānas* and copious material from the *Dharmaśāstras*. A portion of the Veda itself is called *Purāṇa* and the 40th chapter of the *Yajurveda* is termed the *Īsopaniṣad*. The *Itihāsa* and *Purāṇa* literature was composed by the same ṛṣis who were the seers of the Vedic *mantras* and authors of the *Brāhmaṇas*. Thus the *Purāṇa* is called the Fifth Veda, and is considered equally sacred and authoritative as the Vedas.—S.R.

508. Varma, Siddheshwar :—*Studies in the Systematics of Vedic stylistics*.

VII, XV, Pt. 2, 1977, pp. 185-87.

Stylistics is a complex of innumerable eventualities as it is considered from numerous aspects of its associativeness.

Associativeness in Inanimate Objects

1. *Vāyu : Vāyu* (RV, I.2.3) has been used as medium of producing 'elaborate musical notes' (*praprñcī dhenā*) in the musical eulogy of Soma. The stylistic singular in *dhenā* stands for plural (all the musical notes). The elaborateness of the Vedic expression is based on a pluralistic aspect of the universe.

2. *Soma preparations* : In RV, I.23.1, as being effective and benedictive, they connote the associative potency of inanimate objects. Again, plural stands for the associativeness.

3. *Amenities of life* : The prayer in RV, I. 9. 8, for social position (*śráva*) and copious wealth (*brhád dymnám*) are representative of and stylistically stand for the amenities of life.

4. *Maruts* (I.37.10), the producers of divine symphonies (*sunávo girah*), are more impressively associatively as they in a joint organization with Vāyu.

Associativeness in Animate Beings

1. *Mitrā-Varuṇā* : They are described as dominating the sacrifice with the co-operation of the seasons.

2. *Aśvins* : They too are described (RV, I.15.11) for the same purpose. The association of the seasons in the Vedic religious concept may have some importance.

3. *Prayer for Cows and Horses* : In this prayer (RV, 1.16.9), cows and horses are stylistically symbolic of all animals and vehicles drawn by them.

4. *Indira and Agni* : They have been as 'promoters of the art of joint eulogy'. Here the association is on both sides-deities and eulogisers.

5. *Evil Forces* : In RV, I.29.3, the association of evil forces is described as being used against the two wenchers constantly looking at each other.

Thus, the stylistic methods of diverse complexity have brought to light the universality of certain aspects of reality by associativeness.
—S.R.

509. Vedalankara, Ramananda : *Vaidika-saṁhitāsu Haṁsa-śabdaḥ* (The word Haṁsa in the Saṁhitās of Veda). (in Sanskrit).

Sag., XVI, No. 3, 1977, pp. 237-46.

The bird *haṁsa* (swan) is the favourite of poets. It is the vehicle of Brabmā and known to separate water from diluted milk. At the beginning of rains the *haṁsas* migrate to the Mānasa lake on the Himālayas.

Haṁsa denotes not only the bird, but the word is used to mean sun, greedless king viṣṇu, *jīvātmā*, *prāṇa*, Kāmadev, etc.

1. *Bird* : In the Veda, *haṁsa* is used as *upamāna* (standard of comparison), e.g., agni settles on waters as *haṁsa* floats on them (RV, 1.65.5). Soma enters the *matī* (mind) of the whole universe as a *haṁsa* enters its flock. (RV. IX.32.2), etc.

2. *Sun* : *Haṁsah śucisad* (set in heaven) and *antarikṣasad* (in mid-region) (RV, IV.40.5, and *Mādhyandina Yajus* 19.74).

3. *Sun's rays* : Maruts are prayed to enter our houses like the rays of the sun (*haṁsāsaḥ*) (RV, II.34.5).

4. *Horse* : In *Nighaṇṭu*, *haṁsa* is given as a synonym of 'horse.' The Aśvins are solicited to approach our savana with their golden-winged horses (*hīraṇya-parṇā haṁsāsaḥ*) (RV, IV.45.4).

5. *Vāyu and Prāṇa* : The fools slander *Vāyu* (AV, XIX.8.17), *Prāṇa* (AV, XI.4.21).

6. (*Jīvātmā* : In AV, VI.12.1), Poison is removed from the body (other than *jīvātmā* — *anyad haṁsād*) by means of a herb and so on. — S.R.

510. Veezhinathan. N. :—*The Interpretation of the Great-sayings of the Upaniṣads.*

AORM, XXVII, Pts. 1-2, 1977, pp. 1-8.

See Under Sec. XII B.

511. Verma, Siddhesvara :—*A Glimpse of Indo-Iranian Plural in Vedic Varuṇaiḥ.*

VII, XV, No. 1, 1977, pp. 28-30.

Shiv Partow in his book *Prashina* points out the close relationship of Varuṇa to *Āpaḥ*, and that the *āpaḥ* were invoked in Persia.

There occurs a plural form *vāruṇaiḥ* in *Atharvaveda* (III.4.6). In *Prashna* (p. 53) it is stated, "In the Vedas the Varuṇas are many in number ..." and continues to say, "Now in the *Rashan-yasht*, the friendship of *Rashnu* the strong, is invoked towards the Var or Varu, who are thirty-three in number." "Now the name Varuṇa is a contracted form of Varu-na. It might stand for Varuṇas."

The whole truth about *Vāruṇaiḥ* in AV is that the plural form occurs only in this *mantra* in the whole field of the *Samhitās*. But the context of the second line of the verse shows that *vāruṇaiḥ* does not mean 'many Varuṇas', but refers to 'Gods like Varuṇa', as it would be impossible to construe the significance of this verse without connecting it with III.4.5 of which it is contextually a continuation. Verse 5 speaks of king Varuṇas invitation to the person addressed. The context establishes definitely that Varuṇa here is a single entity and the plural form has only a stylistic secondary sense which may be a usage possibly inherited from Indo-Iranian. For instance, in *Gāthā Avestā*, yas. 30.9. a single entity Ahura Mazda is represented in the plural form : *Mazāds-cā-Ahurrānhas*.

Isolated occurrences of plural in the secondary sense of 'aspects' met with here and there in OIA are challenging enough for a systematic and comprehensive presentation of the stylistic plural in OIA.—S.R.

512. Wadhvani, Yashodhara K. :—*Daftari on Bṛhadāraṇyakopaniṣad IV.4.9.*

BDCRI, XXXV, Nos. 3-4, 1976, pp. 145-151.

The controversy regarding the verse *Br.* IV.4.9. concerns not just to its true purport alone but the whole of the teaching of *Yājñavalkya* (Y) from IV.3.35 to IV.4.9.

After discussing the eschatology of an ordinary man Y turns his attention to the opposite type of man and states : "He who desires not (for wordly objects) and is disinterested (in the fruit of his deeds since he) has satisfied his desires by desiring for the Self (alone),— his organs do not depart. Being Brahman, he merges into Brahman." (*Br.* IV.4.6.). In support of this, he quotes *Br.* IV.4.7., etc.,

Śaṅkara's comment on these verses is not acceptable. K.L. Daftari in his "*Rationalistic and Realistic Interpretation of the Upaniṣads.*" gives a novel interpretation. He holds that the statement *eṣa panthā*, etc. is a confession on the part of Y to the effect that whatever he has told Janaka from IV.3.35 onwards, is not his own view but that of a

certain Brahmadeva called Ānanda (who promulgated Vedic religion in 3103 B.C). He argues that a hint to it had already been thrown at the end of *Br.* IV.3.33.

Wadhvani refutes Daftari's interpretation and says in *Resumé* "There is no real contradiction between what *Y* teaches Janaka in *Br.* IV.3.35 to IV.4.9. and what he has told elsewhere (in 2.4.12; 3.2.11, etc.). Evidently, therefore, the sequel IV.3.35 to IV.4.9. contains none but *Y*'s own views with occasional quotations from other sources which are already marked with *tadeṣa ślokaḥ*, or the like.—S.R.

TITLE OF DOCTORAL THESES

I ARCHAEOLOGY

Ph.D./D.Phil. (Degrees Awarded)

Sr. No.	Title of the Thesis	Research Scholar	University	Year of Award
1.	Potters and Ceramics Traditions in Pañchamahals Baroda and Broach Districts of Gujarat.	S.A. Hashim	M.S.U. Baroda	1978
2.	Archaeology of the Banaskantha District (North Gujarat) upto 1500 A.D.	R.T. Parikh	M.S.U. Baroda	1978
3.	Archaeology of the Kheda District (Gujarat) upto 1300 A.D.	K.N. Momin	M.S.U. Baroda	1979

Subjects on which Research is being conducted

Ph.D./D.Phil.

4.	Archaeology of Bhāvanagar District.	V.K. Jainath	M.S.U. Baroda	10.
5.	Archaeology of Jamnagar District.	K.K.K. Bhan	M.S.U. Baroda	11.
6.	Archaeology of the Pañchamahals upto 1484 A.D.	V.H. Sonawane	M.S.U. Baroda	12.
7.	Archaeology of Maṇḍala.	Chander Bhan Singh Gaur	Saugar	13.
8.	Tuntvana (Tumain) kā Purātattva.	Saradchander Jain	Saugar	14.

II ARTS AND CRAFTS

Ph.D./D.Phil. (Degrees Awarded)

1.	The Iconography of Śaiva Deities from Gujarat.	V.S. Parekh	M.S.U. Baroda	15.
----	--	-------------	---------------	-----

1978

ARTS AND CRAFTS

339

- | | | | |
|--|-------------------------|--------|------|
| 2. Women in Indian Art
(from Earliest times to
c. 800 A.D.). | Madhu Misra | Panjab | 1979 |
| 3. Epic Scenes in Ancient
Indian Plastic Art. | Jayantika Kala | Saugar | 1979 |
| 4. Ajayagaḍha aur Kālañ-
jara kī Mūrtikalā kā
Alocanātmaka Adhya-
yana. | Sushil Kumar
Sullere | Saugar | 1979 |

Subjects on which Research is being conducted
Ph.D./D.Phil.

- | | | | |
|---|-----------------------------|-----------|--|
| 5. Krishnadevaraya and
Tirumala and Tirupati
Temples. | C. Balasubrah-
manyam | Andhra | |
| 6. Śrī Kalahastīśvara Temple
and Śrī Kalahastī. | D. Kiran Kranth
Choudary | Andhra | |
| 7. Aspects of Śaiva Icono-
graphy : A Purāṇic and
Āgamic Study. | K. Pratap | Andhra | |
| 8. Religious Contribution to
the Development of
Temple Architecture with
Special Reference to Shore
Temple Mahābalipuram. | M. Neela
Krishnan | Annamalai | |
| 9. A Comparative Study of
the Forts and Fortifica-
tion in M.P. | A.P. Singh | Bhopal | |
| 10. A Critical Study of the
Gupta Sculpture with
Special Reference to M.P. | S.K. Bajpai | Bhopal | |
| 11. Pūrvī Mālavā kī Prācīna
Mūrtikalā kā Adhyayana. | Sadhna Dixit | Bhopal | |
| 12. Studies on Music in
Sanskrit Literary Sources. | S. Bandyopadhyaya | Burdwan | |
| 13. Mediaeval Marathwada :
An Iconographical Study. | K.V. Deshmukh | Nagpur | |
| 14. The Cultural Content of
the Śūṅga Sātavāhana
Art. | P.R.K. Prasad | Nagpur | |
| 15. Mahālakṣmī Temple of
Kolhapur. | R.B. Dabhade | Nagpur | |
| 16. Hoṣāṅgāvāda jile kī
Mūrtikalā kā Vikāsa
Isvī terahavī śatī taka. | Sudha Dube | Saugar | |

17. Music and Dances as Depicted in the Art of Madhya Pradesh. Sudha Malaiya Saugar

III EPICS AND PURĀNAS

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|---|--------------------|-------------|------|
| 1. Mahābhārata meṁ Prakṛti kā Anuśilana. | Virendra Kumar | Saugar | 1976 |
| 2. Legend of Yayāti from Purāṇas to the Modern Period. | Grish Chand Sharma | Aligarh | 1978 |
| 3. The Solar Lore in the Purāṇas with Special Reference to Skanda Purāṇa. | N.K. Sharma | Bombay | 1978 |
| 4. Śrīmadbhāgavad meṁ Nārī Citraṇa. | Kusum Sharma | Kurukshetra | 1978 |
| 5. Jain Harivaṁśa Purāṇa kā Sāṁskṛtika Adhyayana. | Laxmi Jain | Saugar | 1978 |
| 6. Mārkaṇḍeya Purāṇa kā Aitihāsika tathā Sāṁskṛtika Vivecana. | Partibha Pandey | Saugar | 1978 |
| 7. Philosophy of Apadharma in the Mahābhārata. | Deo Kumar | Aligarh | 1979 |
| 8. Śānti Parva meṁ Pratipādita Ācāra Dharma kā Samālocanātmaka Adhyayana. | S. Dwivedi | Jabalpur | 1979 |

Subjects on which Research is being Conducted Ph.D./D.Phil.

- | | | |
|---|----------------|---------|
| 9. Nāndī Purāṇa : Teaxt and Study. | B.P. Pandya | Baroda |
| 10. Critical Study of the Ritual Legends from Brāhmaṇas. | P.P. Deshpande | Bombay |
| 11. The Code of Conduct in the Mahābhārata. | L.S. Ghate | Bombay |
| 12. A Study of the Rāmāyaṇa as Precursor of the Later Ornate Epics. | Sukla Guha | Burdwan |

EPICS AND PURĀṆAS

341

- | | | |
|--|-------------------|----------------------------|
| 13. A Comparative Study of Vālmikī Rāmāyaṇa and the Rāmāyaṇa of Mādhava Kandali. | Eliza Sarma | Gauhati |
| 14. Bhaviṣya Purāṇa : eka Anuśīlana. | Mukutdhari Mishra | Kashi Vidyapeeth Varanasi |
| 15. Upapurāṇaon meṁ Upa-labdha Vedāṅga eka Adhyayana. | Raghunath Pathak | Kāshi Vidyapeeth Varanasi |
| 16. Śrīmadbhāgavatapurāṇa ke Pramukha Ākhyāna. | Ramesh Mishra | Kashi Vidyapeeth, Varanasi |
| 17. Purāṇon meṁ Śiva-Viṣayaka Stutiyoṁ kā Anuśīlana. | Sarita Bhargava | Rajasthan |

IV—EPIGRAPHY AND NUMISMATICS

Subjects on which Research is being Conducted
Ph.D./D Phil.

- | | | |
|---|----------------------|--------|
| 1. Uttara Bhāratīya Guptottara Kālīna Mud-rāon kā Adhyayana (From about 550 to 1200 A.D.) | Shyamsunder Dube | Saugar |
| 2. Mālavakṣetra ke Jana-padīya Sikkoṁ kā Adhya-yana. | Shefali Bhattacharya | Saugar |

VI—HISTORY

Ph.D./D.Phil. (Degrees Awarded)

- | | | |
|--|------------|---------------------|
| 1. Critical and Cultural Study of the Kaumarikha Khanda. | G.J. Desai | M.S.U., Baroda 1979 |
|--|------------|---------------------|

Subjects on which Research is being Conducted
Ph.D./D.Phil.

- | | | |
|--|---------------------|--------|
| 2. A Cultural History of the Inscriptions from Madhya Pradesh (1000-1300 A.D.). | A.K. Chandorkar | Bhopal |
| 3. A Critical Study of His-toriography with special Reference to Madhya Pradesh. | Jinendra Kumar Jain | Bhopal |

- | | | |
|--|----------------|---------|
| 4. Svargadeva Rudrasimha and His Time. | D.K. Saikia | Gauhati |
| 5. Kumāra Bhāskaravarman and His Time. | M. Devi Barua | Gauhati |
| 6. Jeṣākabhukti kī Prācīnatā, Dhārmika Kṣetra, Durga tathā Jana-Jīvana kā Adhyayana (from the beginning to the 13th Śatī). | Om Dutt Shukla | Saugar |

VII—INDIA AND THE WORLD

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|---|----------------|----------------|------|
| 1. The Impact of Hindu and Buddhist Philosophy on Arts in India and Thailand. | P. Tulavardhan | M.S.U., Baroda | 1979 |
|---|----------------|----------------|------|

VIII—LAW, POLITY AND ADMINISTRATION

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|--|-------------|--------|------|
| 1. Democratic Elements in Ancient Monarchy. | Suman Bala | Panjab | 1978 |
| 2. Prācīna evaṁ Madhya-kālīna Rājanītika Vicāraka. | Rama Sharma | Saugar | 1978 |

Subjects on which Research is being Conducted Ph.D./D.Phil.

- | | | |
|--|---------------|---------|
| 3. Political Thoughts in the Brāhmaṇas | A.M. Ashtikar | Bombay |
| 4. A Comparative Study of the Political Ideals of the Śāntiparvan of the Mahābhārata and the Manusmṛiti. | K.R. Barua | Gauhati |
| 5. Polity in the Viṣṇu Purāṇa. | Veena Sharma | Panjab |

IX - LINGUISTICS AND GRAMMAR

Ph.D./D.Phil. (Degrees Awarded)

- | | | |
|---|-------------|------|
| 1. Linguistic Studies in Tula Krishna Jha | Bhagalpur | 1978 |
| Sanskrit Denominatives. | | |
| 2. Pāṇini-Explained and V.K. Kshirsagar | Bombay | 1978 |
| Defended. | | |
| 3. A Critical Study of the Usharanjan | Gauhati | 1978 |
| Kachari Dialect of Bhattacharya | | |
| Bengali. | | |
| 4. Aphorisms Indicative of Uma C. Vaidya | Bombay | 1979 |
| Option in the Aṣṭādhyāyī. | | |
| 5. Puruṣottamadeva-nī V.M. Bhatt | Gujarat | 1979 |
| Laghu-Paribhāṣāvṛtti-nu | | |
| Vivecanātmaka Adhya- | | |
| yana (in Gujarati). | | |
| 6. Pāṇiniya Sūtrapāṭha aur Indu Dwesar | Kurukshetra | 1979 |
| Jainendra Sūtrapāṭha kā | | |
| Tulanātmaka Adhyayana | | |
| (Viśeṣataḥ Ṣaṇjña, Pari- | | |
| bhāṣā evam Anubandha | | |
| ke Sandarbha meṇ). | | |

Subjects on which Research is being Conducted

Ph.D./D.Phil.

- | | |
|---|-------------------|
| 7. A Mathematical approach K.S. Bharti | Aligarh |
| in Pāṇini with Special | |
| Reference to Aṣṭādhyāyī | |
| Ch. III para I. | |
| 8. Relation between Prāti- A. Sadanadan | Bombay |
| śākhyas and Pāṇini. | |
| 9. Paribhāṣenduśekhara vyā- Manorath Kashi- | K.S.V., Tirupati |
| khyāyāḥ Sarvamanga- | nath Upadhayaya |
| lāyāḥ Śodhapūrṇa | |
| Samṛpādanam. | |
| 10. Nārāyaṇaviracitasya M. Ramanuja- | K.S.V., Tirupati |
| Śabdabhūṣaṇasya Sam- | charya |
| pādanam. | |
| 11. Ātmanepada aur Para- Deenanath | Kashi Vidyapeeth, |
| smepada Samikṣā. Chaturvedi | Varanasi |
| 12. Halāyudha kā Koṣasāstriya Murarilal | Kashi Vidyapeeth, |
| tathā Bhāṣasāstriyā | Varanasi |
| Adhyayana. | |

- | | | |
|---|----------------------|-------------|
| 13. Bhavānanda kṛta kāra-
kacakra-eka Samīkṣāt-
maka Adhyayana. | Arvind Kumar | Kurukshetra |
| 14. Pātañjal Mahābhāṣya
meñ Pratyākhyāt Sūtroñ
para Punarvicāra. | Bhim Singh | Kurukshetra |
| 15. Siddhāntakaumudī kī
Vedic prakriyā-samīkṣāt-
maka Adhyayana. | Ishwar Singh | Kurukshetra |
| 16. Sanskrit vyākaraṇa
darśana meñ Dhātvartha
Vicāraḥ. | Laxmi Devi | Kurukshetra |
| 17. Jaina Śākaṭāyana aur
Hemacandara ke sūtra-
Pāṭhoñ kā tulanātmaka
Adhyayana (Viśeṣataḥ
sanjñā aur Paribhāṣā kī
dṛṣṭi se). | Om Parkash
Sharma | Kurukshetra |
| 18. Vṛtti vicāra (vyākaraṇa
siddhānta Laghumañjūṣā
ke Ādhāra para). | Vidya Gupta | Kurukshetra |
| 19. A Survey of Semantic
Theories of Ancient Indian
Schools of Thought.
(A critical study in the
light of Modern Linguis-
tic Philosophy). | N.R.P. Tarakine | Nagpur |

X—LITERATURE AND RHETORICS

D.Litt. (Degree Awarded)

- | | | | |
|--|-----------------------|---------|------|
| 1. Paṇḍitarāja Jagannāth on
Aesthetic Problems. | A. Gangopa-
dhyaya | Burdwan | 1978 |
|--|-----------------------|---------|------|

Subjects on which Research is being Conducted
D.Litt.

- | | | |
|---|---------------|--------|
| 2. Treatment of Poetic
Imagery in Sanskrit
Poetics | S.P. Bhardwaj | Jammu |
| 3. Origin and Development
of Theatre in Ancient India. | R.V. Tripathi | Saugar |

Ph.D./D. Phil (Degrees Awarded)

- | | | | |
|--|---------------|--------|------|
| 4. Sanskrit Sāhitya meñ
Nibandha Śailī kā Vikāsa. | Veena Ckhaday | Saugar | 1976 |
|--|---------------|--------|------|

LITERATURE, ETC

345

5. A Literary Study of Sanskrit Dramas of 16th Century. Ganesh Prasad Saugar 1977
6. Vyāyoga Rūpaka kā Vikāsa. Ravinandan Tripathi Saugar 1977
7. A Critical Study of Mahāvīracarita of Bhavabhūti. Manju Dubey Aligarh 1978
8. A Study of Samavakāra in Sanskrit Dramaturgy from the point of Practice and Theory. Madhu Rani Aligarh 1978
9. A Comparative Study of Aśvaghoṣa and Kālidāsa with Special Reference to their Philosophy of Life. Veena Agrawal Aligarh 1978
10. Critical Study of Magha's Śiśupalavadha. Mahipaty Bhatta Bombay 1978
11. Rāmacandra Guṇacandra Kṛta Nāṭyadarpaṇa kā Ālocanātmaka Adhyayana. Saroj Khandelwal Jodhpur 1978
12. Gopāl Champū eka Saṁkṣātmaka Adhyayana. Om Vati Kurukshetra 1978
13. Samskrita Sāhityatīla Dūtakāvyē : Vivecanatmata Abhyās. Suman S. Ingle Nagpur 1978
14. Modern Sanskrit Mahā kāvyas-1600-1975. A.D. M.M. Patil Nagpur 1978
15. Literary Aspect of Bhavabhūti. P.M. Pande Nagpur 1978
16. Comparative study of Vālmīki and Kālidāsa. Anasuya Devi Osmania 1978
17. Kālidāsa ke Rūpakoṇ kā Nāṭaka Śāstrīya Vivecana. Kusum Bhuriya Saugar 1978
18. A Literary Study of Chandra-Prabha—carita Mahākāvya. Archana Kulshreshtha Aligarh 1979
19. Minor Female Characters in the Drama of Kālidāsa. Nirmal Dalela Aligarh 1979
20. A Critical Study of the Hammīra Mahākāvya. Prakash Devi Aligarh 1979
21. Vāḍibhasimha's Gadya-cintāmaṇi : A Critical and Comparative Study (in Gujarati). J.S. Patel Gujarat 1979

- | | | | |
|---|------------------|-------------|------|
| 22. Yaśovijaya's Vairāgyerati: A Critical and Comparative Study | P.G. Patel | Gujarat | 1979 |
| 23. Kālidās ke Rūpakoṅ kā Śāstrīya Adhyayana. | B.K. Saraf | Jabalpur | 1979 |
| 24. Gopala Campu kā Ālocanātmaka Adhyayana. | Shashikanta Bais | Jodhpur | 1979 |
| 25. Critical Study of Hem-chandra's Kāvyaṇu Śāsana. | Manju Bala | Kurukshetra | 1979 |
| 26. Sanskrit Ke Pramukha Mahākāvyaṇ meṅ Sādṛśyamūlaka Alamkāra. | B.L. Sharma | Rajasthan | 1979 |

**Subjects on which Research is being Conducted
Ph.D./D. Phil.**

- | | | |
|--|----------------|---------|
| 27. Vastupāla in Sanskrit Literature : A Historical Study. | R.S. Sharma | Aligarh |
| 28. A Critical Study of the Kokilasandeśa of Uddaṇḍa. | Sudha Garg | Aligarh |
| 29. A Comparative Study of Ancient Greek and Sanskrit Stage. | Asha Kumari | Aligarh |
| 30. A Critical Study of the Mālavikāgnimitra of Kālidāsa. | Rita Saxena | Aligarh |
| 31. Ācārya Mahāvrat aur unki Kritiyāṅ. | D.V. Singh | Aligarh |
| 32. Gadādhārī : A Commentary on śrīharṣa's Naiṣadhīyacaritam by Gadādharaṛaya. | V.D. Mehta | Baroda |
| Text :
Chapters I—XI with Introduction. | | |
| 33. (a) Some Allegorical Plays in Manuscripts form : A study | U.S. Deshpande | Baroda |
| 34. Study of Rasas in Mālatīmādhava of Bhavabhūti. | S.S. Nedkarny | Bombay |
| 35. Study of Kośa Literature. | G.N. Swamy | Burdwan |

LITERATURE, ETC.

347

- | | | |
|--|---------------------------|---------------|
| 36. Form, Style and Technique of the Mudrārākṣasa | Surendra Nath Deo | Burwan |
| 37. A Critical Edition of the Prabodhacandrodaya with two Unpublished Commentaries & Introduction. | Bimalkumar Chakrabartty | Burdwan |
| 38. Citramīmāṃsā of Appaya Dīkṣita : A Critical Edition and Study. | Satyanarayan Chakrabartti | Burdwan |
| 39. Poetic Conception of the Earliest Available Indian Literature. | Rabindranath Adhikari | Burdwan |
| 40. Abhidhā-vṛtti-mātrkā of Mukul Bhaṭṭa : A Critical Edition and Study. | Mridul De | Burdwan |
| 41. Metaphor in Sanskrit Criticism : A Comparative Study. | Dipak Chatteropadhyaya | Burdwan |
| 42. A Critical Study of the Haricarita of Caturbhuja. | Udayachand Rana | Burdwan |
| 43. Candrāloka —kuvala-yānand-samīkṣaṇam. | Haripada Acharya | Burdwan |
| 44. A Study of Manuṣya-layacandrikā. | N.K. Vijayanunni | Calicut |
| 45. A Study of Mahima-bhṭṭa's Vyaktiviveka. | C. Rajendran | Calicut |
| 46. A Critical Study on the Works of Uddaṇḍa. | P.K. Santhakumari | Calicut |
| 47. A Literary Study of the Works of Śrī Śaṅkaradeva. | Punya Barua | Gauhati |
| 48. A Critical Exposition of Siddhi Chandra Ganis Kāvya prakāśhakhandan. | P. Chaudhury | Gauhati |
| 49. A Critical Study of the Verse Portion of the Mṛcchakaṭika. | Anjali Paul | Ghosh Gauhati |
| 50. Kashmiri Kāvyaśāstrīya Granthoṇ meṇ Upalabdha Udāharāṇoṇ kā Samik-ṣātmaka Adhyayana. | Kedar Nath Sharma | Jammu |

51. A Critical Study and Critical Edition of Bhagwata Prasada Carita Mahākāvya. R.C. Shastri Jammu
52. Kāvya Granthoṅ ke Tīkākāra ke rūpa meṅ Ratnakaṇṭha. Kanta Gupta Jammu
53. Narsimhviracitasya Guṇaratnākarasya Pāṭhasamīkṣātmakama-dhyayanam. A.K. Prabhakar K.S.V. Tirupati
54. Yajñeśvarādīksitaviracitasyālamkārarāghavasya nūtanam Saṁsakarāṇam. J. Nageshwara Rao K.S.V. Tirupati
55. Lakṣmaṇakaviviracitasya śāharājīyasya Pāṭhasamīkṣātmakamadhyayanam. K.A. Balasubramanyam K.S.V. Tirupati
56. Yādavaprakāśakṛtachhando Vicitibhāṣyasya nūtanam Saṁsakarāṇam-samīkṣātmakamadhyayanamca. Sridhar Vasista K.S.V. Tirupati
57. Bukkapattaṇam Veṅkaṭācāryasya Alamkāraṅkaustubhasya Navīnam Saṁsakarāṇam. K. Hymavatisam K.S.V. Tirupati
58. Sāhityakalpadrumasya samīkṣātmakamadhyayanam. Chandrasekar Pandey K.S.V. Tirupati
59. Kṛṣṇasudhīviracitasya Kāvya-kālānidheḥ navīnam Saṁsakarāṇam. K. Gayatri K.S.V. Tirupati
60. Sāhityadarpaṇavyākhyopetasya Kāliṇdimukunda-campūkāvyaasya navīnam Saṁsakarāṇam. T.V. Chalapati K.S.V. Tirupati
61. Kṛṣṇabudhviracitasya Alamkāra Sarvasvasya navīnam Saṁsakarāṇam Alocanātmakamadhyayanam ca. V.M. Chakravarthi K.S.V. Tirupati
62. Influence of Kāmaśāstra on Classical Sanskrit Literature. V.K. Hampiholi Karnatak

LITERATURE, ETC.

349

- | | | |
|---|-----------------------|----------------------------|
| 63. Rāvaṇavadha aur Jānakī-haraṇa kā Tulanātmaka Adhyayana. | Shambhunath Singh | Kashi Vidyapeeth, Varanasi |
| 64. Kāvya-mīmāṃsā kā Parīśīlana. | Pyarelal Tiwari | Kashi Vidyapeeth, Varanasi |
| 65. Hemacandrakṛta Kumārāpāla Carita kā Sāhityika Anuśīlana. | Shivpujan Pandey | Kashi Vidyapeeth, Varanasi |
| 66. Bhāmahakṛta Kāvya-lāṃ-kara kā Parīśīlana. | Sacchidanand | Kashi Vidyapeeth, Varanasi |
| 67. Kathāvastu ke Vikāsa kī Dṛṣṭi se Rāma-kathā Viśayaka Nāṭakoṃ kā Adhyayana. | Shubha Mehrotra | Kashi Vidyapeeth, Varanasi |
| 68. Candrasūrikṛta Hammīra Mahākāvya kā Anuśīlana | Munny Joshi | Kashi Vidyapeeth, Varanasi |
| 69. Adbhutarasa-Siddhānta evaṃ Sanskrit Nāṭakoṃ meṃ usakā Prayoga. | Vijayalaxmi Tiwari | Kashi Vidyapeeth, Varanasi |
| 70. Paṇḍitākṣamārāva aur Unakā Kāvya-Sāṃskṛtika evaṃ Sāhityaśāstrīya Adhyayana. | Anita Kumari | Kashi Vidyapeeth, Varanasi |
| 71. Dhanik aur Bahurūpa Mishra kī Ṭikāoṃ ke Āloka meṃ Daśarūpaka kā Parīśīlana. | Ramji Singh | Kashi Vidyapeeth, Varanasi |
| 72. Alāṃkāraśekhara-Samīkṣātmaka aur Tulanātmak Adhyayana | Santosh Kumari | Kurukshetra |
| 73. Kavikarṇapūrarcita Alāṃkāra-kaustubhaḥ eka Adhyayana. | Shama Mehta | Kurukshetra |
| 74. Vāḍibha Singh kṛta Gadya eka Samīkṣātmaka Adhyayana. | D.K. Singhal | Kurukshetra |
| 75. Sanskrit Sāhitya śāstra ko Bhaṭṭodbhaṭa kī dena. | Pushpa | Kurukshetra |
| 76. Padmagupta Parimal kṛta Navsāhasāṅka Carita-eka Adhyayana. | Yashpal Singh Rathaur | Kurukshetra |
| 77. Kṣemendra kī Racanāoṃ meṃ hāsya-vyāṅga. | Budh Singh | Kurukshetra |

- | | | |
|---|----------------------|-------------|
| 78. Meghdūta-kī Ṭikyon kā Sam—kṣātmaka Adhyayan. | Ashok Kumar | Kurukshetra |
| 79. Mudrārakṣasaḥ eka samī-kṣātmaka Adhyayana. | K.V. Joshi | Kurukshetra |
| 80. Types of one-act Plays in Sanskrit Literature. | K.M. Pavade | Nagpur |
| 81. Life and Works of Pandita Kṣamā Rao : A Study. | R.P. Ksheersagar | Nagpur |
| 82. A Comparative Study of Sanskrit on Rukmīṇivāha. | L.D. Joshi | Nagpur |
| 83. A Comparative Study of Dramaturgy and Drama in Sanskrit. | S.R. Deshmukh | Nagpur |
| 84. Depiction of Nature in Pañcamahākāvyas. | Shelaja Bhed | Nagpur |
| 85. A Comprehensive Study of the Pañcadaśī of Swāmī Vidyāranya. | V.M. Pavaniker | Nagpur |
| 86. The Creative Art in Sanskrit Drama. | A.A. Gokhle | Nagpur |
| 87. Saṭṭaka-kāvya : A Critical Study. | Usha Padmanabhan | Nagpur |
| 88. Aṣṭanāyikās in Sanskrit Literature - A Psychological Study (Major great Poets and Dramatists of Kālidāsa and post Kālidāsa Period). | S.V. Khotpal | Nagpur |
| 89. The Commentators on Kāvya prakāśa : A Study. | V.R. Joshi | Nagpur |
| 90. S.B. Varnekar's Sanskrit writing—A Critical Study. | M.D. Jahagirdar | Nagpur |
| 91. Rūpagosvāmī and his Dramatic Works—A critical Study. | Pramod Shankar Joshi | Panjabi |
| 92. Jeevandharakṛta Amara-sāra—Kāvya-Ālocanāt-maka Saṁsakarāṇa—Anuvād evaṁ Adhyayana. | Tej Shankar Joshi | Rajasthan |
| 93. Sanskrit meṁ Sūkti Sāhitya. | Vasudev Shastri | Rajasthan |

MISCELLANEOUS

351

94. Sanskrit Sāhitya meṁ P. Deoskar Saugar
Śravyakāvya kī Vidhā-
on kā Vikāsa.
95. Sanskrit Mahākāvya kā M. Tiwari Saugar
Vikāsa (1000—1500 A D.)
96. A History of Utprekṣā Indrani Majumdar Visva-Bharti
in the Alamkāraśāstra.

XI--MISCELLANEOUS

Ph.D./D.Phil. (Degrees Awarded)

1. Games in Ancient India. Nizamuddin Aligarh 1978
2. A Comparative Study of Bani Bhattacharya Gauhati 1978
Mādhava Kandali and
Kīrtivāsa.
3. Sanskrit Sāhitya meṁ Amar Singh Kurukshetra 1978
Kurukshetra.

Subjects on which Research is being Conducted
Ph.D./D.Phil.

4. Gaṇapatya Cult in C. Sundaramurthy Bombay
Indian Culture and the
Influence of Sanskrit
Literature upon it.
5. Social Concern in Indian S. Rajamohan Calicut
Philosophy : A Study.
6. Religious Beliefs and C. Vahlalauva Gauhati
Customs among the
Mizos Before the Advent
of Christianity.
7. The Cult of Pilgrimage in Gauri Barthakur Gauhati
Ancient India.
8. The Military System of R.C. Barman Gauhati
Ahoms.
9. A Critical Study of the Tilak Raj Kaushal Jammu
Works of Sri Vishav Nath
Keshava Chhatre.
10. A Critical Study of the K.M. Kalmangi Karnatak
Kauśika Sūtra.
11. Purāṇon kā mahattva aur D.C. Sharma Kurukshetra
Swāmī Dayānanda.
12. Concept and Form of P.T. Chade Nagpur
Short Story in Sanskrit :
A Study.

- | | | |
|---|------------------|---------|
| 13. Life of Buddhist Monks and Nuns as described in Pāli Literature. | T.M. Meshram | Nagpur |
| 14. Snake Worhip in Ancient India | J. Nageswara Rao | Panjab |
| 15. A Comparative and Critical Study of Udayana Literature in Sanskrit. | Usha Rani | Panjabi |

XII (A) — PHILOSOPHY AND RELIGION (BUDDHIST)

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|--|----------------------|---------------|------|
| 1. The Buddhist Philosophy as propounded in Mīmāṃsā-śloka Vārtika. | Vijaya Rani | Kurukshetra | 1978 |
| 2. Conception of Nibāṇa in Theravāda Buddhism. | Upasika Sumon Vooyod | Visva-Bharati | 1978 |

Subjects on which Research is being Conducted Ph.D./D.Phil.

- | | | |
|---|------------------|-------------|
| 3. The Buddhist Thought and Philosophy as known to the Brahmanical Authorities. | G.S. Manwar | Bombay |
| 4. A Comparative Exposition of the Vākyārthamātrkā of the Prakaraṇapañcikā, | R.N. Sarma | Gauhati |
| 5. Jñāneśrimitra-the Buddhist Philosopher : A Study. | K. Bhaskara Rao | Karnatak |
| 6. An Evaluation of Buddhist Theory of Knowledge. | Sushila Kumari | Kurukshetra |
| 7. Suttanipāta : A Cultural Study. | B.N. Khandekar | Nagpur |
| 8. Contribution of Buddha-ghoṣa in The Development of Buddhism. | Bhikkhu G. Ratna | Nagpur |

XII B — PHILOSOPHY AND RELIGION

(Non-Buddhist)

D.Litt. (Degree Awarded)

- | | | | |
|------------------------------------|------------------|---------|------|
| 1. Vaiśeṣika Dharmatattva Samikṣā. | P. Bhattacharyya | Burdwan | 1979 |
|------------------------------------|------------------|---------|------|

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|--|----------------------|--------------------|------|
| 2. Sri Aurobindo and the Later Vedānta. | N. Jayashanmukham | Annamalai | 1978 |
| 3. Adhyātma Rāmāyaṇa kā Samālocanātmaka Adhyayana. | K. Mishra | Jabalpur | 1978 |
| 4. Anekanatvād kā Samīk-
ṣātmak Adhyayana. | R. Dosi | Jabalpur | 1978 |
| 5. Śāṅkarācārya ke Prakīrṇa Granthoṅ kā
Ālocanātmaka Adhyayana. | S.D. Chaturvedi | Jabalpur | 1978 |
| 6. The Concept of Mokṣa or Liberation in Indian Philosophy with Special Reference to the Advaita Vedānta of Śāṅkara. | S.S. Buit | Nagpur | 1978 |
| 7. A Critical Study of Tarkabhāṣā. | P.C. Shastri | Panjabi | 1978 |
| 8. Mahākavi Bālmikī kā Dārśanika Cintana. | Ganesh Singh Kaushik | Ravishankar Saugar | 1978 |
| 9. Religious History of the Bundelkhand Region from Earliest Time to 12th A.D. | K.K. Shah | | 1978 |
| 10. A Critical Exposition of the Śabdakhaṇḍa of the Bhāṣāpariccheda. | Ashok Kumar Goswami | Gauhati | 1979 |
| 11. Bhāsarvaṅja ke Nyāya-sāra kā Samālocanātmaka Adhyayana. | Ganeshilal Sudhir | Jodhpur | 1979 |
| 12. Śakti Tattva in Devī Bhāgvat Purāṇa | Amita Mukherjee | Kurukshetra | 1979 |
| 13. Jainism in Andhra Pradesh (Based on Inscriptions) | G. Jawaharlal | Nagpur | 1979 |
| 14. The Development of Bhakti in Ancient India (from Rgvedic Times to 1200 A.D.). | Susmita Pande | Panjab | 1979 |
| 15. Sanskr̥ta ke Pramukha Nāṭakoṅ meṅ Dhārmikatattva. | B.L. Anjana | Rajasthan | 1979 |

16. Śabdapramāṇa kā Ālo- H.L. Bolia Rajasthan
canātmaka Adhyayana.

1979

Subjects on which Research is being Conducted
Ph.D./D.Phil.

17. A Critical Study of M. Sharma Aligarh
Bhāvanāviveka of
Maṇḍana Miśra.
18. Adhyatmarāmāyaṇa kā Madhu Sharma Aligarh
Dārśanika Adhyayana.
19. A Critical Study of Shakir Ali Aligarh
the Yuktikalpataru
Ascribed to Bhoja.
20. A Critical Study of Tej Vir Singh Aligarh
Sanat Sujātiyā with
Special Reference to the
Commentaries of Śaṅ-
kara and Nīlakaṇṭha.
21. Religious Sects in the V. Sharma Aligarh
Works of Bāṇabhaṭṭa
22. A Critical study of the Vimlesh Kumari Aligarh
Śrīpraśna Saṁhitā as
related to the Pāñcarā-
trāgam.
23. Sufism and Vaiṣṇavism – A.R. Khaleel Annamalai
A Comparative Study Ahmed
(in Tamil Nadu).
24. Metaphysics & self in J. Ranagasamy Annamalai
Bhagavadgītā.
25. Śiva Siddhānta as ex- R. Kolappapillai Annamalai
pounded in Śivaneri
Prakaśana.
26. The Concept of Tapas N.P. Deota Baroda
in Earlier Classical
Sanskrit Literature.
27. Ethics in Śaṅkara- P.S. Chandrakant B.V.B.,
cārya's Philosophy. Bombay
28. The Concept of Śiva in Vinod Singhvi Bombay
the Nama Literature.
29. Śaṅkara Saugatā-Dvai- Adityanāth Burdwan
ta-vāda Samikṣā. Bhattacharya
30. Āryasaptśatī : A Criti- Aparna Burdwan
cal Study. Chakrabartti

PHIL.. RELIGION

355

- | | | |
|--|-------------------------|---------|
| 31. Foundation of Theism :
An Indian Approach. | A.N.
Bhattacharya | Burdwan |
| 32. Samavāya in Nyāya
Philosophy. | Biswanarayan
Shastri | Burdwan |
| 33. Concept of Nature in
Indian Philosophy. | D. Nirmala Devi | Calicut |
| 34. Metaphysical Implica-
tions of Gandhian
Thought. | K.C. Chacko | Calicut |
| 35. Gandhian Ethics—A
Critical Study. | S. Radha | Calicut |
| 36. The Problem of Illusion
in Indian Philosophy. | A.M. Singh | Gaubati |
| 37. Śaṅkardev aur Tulasi-
dās kī Vicāradhāraoṅ kā
Tulanāmūlaka Adhya-
yana. | B.N. Roy | Gauhati |
| 38. The Kṛiṣṇa Cult in
Assam : A Study in its
Antiquity, Literature
and Philosophy. | J.C. Pathak | Gauhati |
| 39. Later History of Vaiṣ-
ṇava Faith and Move-
ment in Assam. | M. Bora | Gauhati |
| 40. Manasa Cult and Lite-
rature in Assam. | N.C. Barman | Gauhati |
| 41. A Study of Mystical
Thought of Śrī Śrī Śaṅ-
karadeva and Śrī Śrī
Mādhavadeva. | N. Mahanta | Gauhati |
| 42. A Critical Examination
of the Concept of Per-
sonal God in Vaiṣṇavism. | S.P. Roy | Gauhati |
| 43. The Yoginī Tantra—A
Socio-cultural Study. | S.C. Bhattacharya | Gauhati |
| 44. A Critical Analysis of
the Bhaktisandarbhā. | S.R. Bhattacharyya | Gauhati |
| 45. Stutikusumāñjali kā
Ālocanātmaka Adhya-
yana. | Vidya Sharma | Jammu |
| 46. Nyāyalīlāvati ke Śāstrā-
rtha-sthalaoṅ kā Ālocan-
ātmaka Vivecana. | Narinder Avasthi | Jodhpur |

- | | | |
|---|---------------------------|---------------------|
| 47. Vaiśeṣikanyāyadarśana-yoḥ Tulanātmakama-dhyayanam. | Chandrasekar
Sukla | K.S.V.,
Tirupati |
| 48. Viśvadevakṛtasya Siddhāntadīpikākhyasya Saṅkṣepaśārīrakavyākhyānasya Pāṭhasamīkṣātmakam Sampādanam. | G. Venkateshwara
Rao | K.S.V.,
Tirupati |
| 49. Nyāyamīmāṃsāsāstranusāreṇa Vidhiniṣedhārya Vimarśaḥ. | N.R. Kanan | K.S.V.,
Tirupati |
| 50. Sṛitātedeśikaviracitasya Pañcamatabhañjanasya Pāṭhasamīkṣātmakam Sampādanam. | N.R. Srinivasan | K.S.V.,
Tirupati |
| 51. Nṛsimha vāsanāvarttikasya Ālocanātmaka Bhūmikāśahitam Sampādanam. | P.I. Vasudeva
Nambudri | K.S.V.,
Tirupati |
| 52. Tarkabhāṣāvyākhyāḥ Tattvaprabodhinyāḥ Pāṭhasamīkṣātmakam Sampādanam. | P.N. Shastri | K.S.V.,
Tirupati |
| 53. Gangārāmakṛtasya Tarkāmṛtavvyākhyānasya Caṣakasya Bhūmikāpuraḥsaram Sampādanam. | R. Sridhar Sastry | K.S.V.,
Tirupati |
| 54. Nyāyasiddhañjana vaiśeṣikadarśanyoḥ Tulanātmaka Vimarśaḥ. | R. Veeraraghavan | K.S.V.,
Tirupati |
| 55. Śāstradīpikābhaṭṭadīpikayoḥ matabhedaviṣaye Yuktāyuktasamīkṣā. | Sheshadri | K.S.V.,
Tirupati |
| 56. Vaiyāsikasūtropanyāsa granthasya Sampādanam. | V. Venkataman
Reddy | K.S.V.,
Tirupati |
| 57. Vādirāja's Yuktimalikā : A Critical Study. | G.K. Nippani | Karnatak |
| 58. The Concept of Kāla in Dharmakīrti, Bhāṭṭarhari Śāṅkara, and Mādhava—A Study. | P. Rajagopala
Acharya | Karnatak |
| 59. Contribution of Dvaita School of Vedānta to Indian Epistemology. | V. Prabhanjana | Karnatak |

PHIL., RELIGION

357

- | | | | |
|-----|--|--------------------------|------------------------------|
| 60. | Nyāyavaiśeṣika
Mokṣa Vicāra. | meñ Nandan Lal | Kashi Vidyapeeth
Varanasi |
| 61. | Govindalīlāmṛta
Anuśīlana. | eka Prabhusingh
Yadav | Kashi Vidyapeeth
Varanasi |
| 62. | A Critical Study of
Jaina Metaphysics. | Anita Hans | Kurukshetra |
| 63. | A Critical Study of
Śabda Pramāṇa in
Indian Philosophy. | Jai Singh | Kurukshetra |
| 64. | A Critical Study of
Indian Theories of
Illusion (Khyātivāda). | Janardhan Sharma | Kurukshetra |
| 65. | Tripurārahasya (Jñāna-
khaṇḍa) eka dārśanika
Adhyayana. | Krishna Devi | Kurukshetra |
| 66. | Syādvādmañjari eka
Samikṣātmaka Adhya-
yana. | Kiran Kala Jain | Kurukshetra |
| 67. | Māṭharavṛtti-eka Sami-
kṣātmaka Adhyayana. | Raj Kishore | Kurukshetra |
| 68. | Re-discovery of Kuṇḍa-
lini Yoga. | Raj Kumar Khera | Kurukshetra |
| 69. | Acārya puṣyapād kṛita
Svārathasiddhi-eka Śamī-
kṣātmaka Adhyayana. | Sanmat Kumar Jain | Kurukshetra |
| 70. | Śakti Cult in Gujarat | V.T. Padmaja | M.S.U., Baroda |
| 71. | Objective of Moral Jud-
gement. | Anagha N.
Munshi | Nagpur |
| 72. | The Concept of God in
the Bhagavadgītā. | P.K. Chaudhari | Nagpur |
| 73. | Śwāmī Vidyāraṇya's
Pañcādarśa : A Com-
prehensive Study. | Vimal S. Pawnikar | Nagpur |
| 74. | A Critical Study of
Nyāya Kusumāñjalī. | V. Pranjape | Nagpur |
| 75. | Sanskrit ke Pramukha
Dārśanika Nāṭakoṅ kā
Samikṣātmaka Adhya-
yana. | Sushma Rani | Panjabi |
| 76. | Śanskṛita Śakta Stotra
Literature. | Hukmi Ch. Nagda | Rajasthan |
| 77. | Bhāratīya Darśana
meñ Mānavavādi Cin-
tana. | R.L. Kamad | Rajasthan |

XIII—POSITIVE SCIENCE

Subjects on which Research is being Conducted
Ph.D./D. Phil.

- | | | |
|--|---------------|----------------|
| 1. Bāṇabhaṭṭa kī Kritiyon
meṁ Vanaspati. | Hitesh Kumari | Aligarh |
| 2. Treatment of Secular
Arts and Sciences in
Someśwara's Mānasol-
lāsa. | M.N. Joshi | Karnatak |
| 3. Vedāṅg Jyotiṣya Sam-
ikshitavruti Vivecanāt-
makam Adhyayanam. | H.M.Y. Jaini | M.S.U., Baroda |

XIV—SOCIAL AND ECONOMIC INSTITUTIONS

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|--|---------------|---------|------|
| 1. Mahābhārata : Eka
Sāmājika Adhyayana. | N.L. Gupta | Nagpur | 1978 |
| 2. Every Day Life in
Ancient India as Re-
vealed in Prakrit
Sources up to 1000 A.D. | K. Kamala | Osmania | 1978 |
| 3. Prācīna Bhāratiya Śtri
Śikṣā kā Ālocanāt-
maka Adhyayana. | Prabha Pandey | Saugar | 1978 |

Subjects on which Research is being Conducted
Ph.D./D.Phil.

- | | | |
|---|-------------------|------------------------------------|
| 4. Dharmaśāstroṁ kā
Samāja Darśana, Manu
aur Yājñavalkya. | Gitarani Agrawal | Kashi Vidya-
peeth,
Varanasi |
| 5. Vaivāhika-Vidhiyon
kā Tulanātmaka Pari-
śilana. | Srikrishan Mishra | Kashi Vidya-
peeth,
Varanasi |
| 6. A Critical Study of
Manu's Social Philoso-
phy. | Saral Bala | Kurukshetra |
| 7. Social Mobility in
Ancient India. | Bhoj Raj | Punjab |

XV—VEDIC STUDIES

Subjects on which Research is being Conducted
D.Litt.

- | | | |
|---|----------------------|---------|
| 1. India Through the Ages
of the Smṛtis. | H N. Sharma
Doloi | Gauhati |
|---|----------------------|---------|

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|--|---------------------------|----------|------|
| 2. A Critical Study of
Anantācārya's Com-
mentary on the Kāṇva
Text of the Yajus. | G.W. Pimpalpure | Nagpur | 1978 |
| 3. Vedic Concept of Manas
and Puruṣārtha. | M.B. Varnekar | Nagpur | 1978 |
| 4. Solar Deities in the
R̥gveda. | A.C. Dass | Punjabi | 1978 |
| 5. The Religion of Śata-
patha Brāhmaṇa. | R.N. Sharma | Saugar | 1978 |
| 6. A Stylistic Study of the
Second Maṇḍala of the
R̥gveda. | Neeta Agrawal | Aligarh | 1979 |
| 7. Bhel Saṁhitā : A Criti-
cal Study. | Parbhat Kumar | Jammu | 1979 |
| 8. A Critical Study of the
Sāyaṇācārya's on the
Atharvaveda. | M.R. Veerabhadra
Swami | Karnatak | 1979 |
| 9. Women in Smṛtis | R.P. Deshpande | Nagpur | 1979 |
| 10. Mahidhara's Commentary
on Śukla Yajurveda : A
Comparative Study. | Jyoti W. Dehadrai | Nagpur | 19 |

Subjects on which Research is being Conducted
Ph.D./D.Phil.

- | | | |
|---|--------------|---------|
| 11. Rudra in the Vedas. | Alka Rani | Aligarh |
| 12. A Critical Study of
Nāradaśmṛti. | P. Sharma | Aligarh |
| 13. A Stylistic Study of the
Third Maṇḍala of the
R̥gveda. | R.K. Singh | Aligarh |
| 14. The Aśvamedha-A Study
of its Symbolism. | R.K. Singh | Aligarh |
| 15. A Study of Taittīrīya
Upaniṣad in the Light of
Vallabhācārya's Philo-
sophy. | B.C. Goswami | Baroda |

- | | | | |
|-----|--|-------------------------|-------------------------------|
| 16. | Devala-Smṛti Recons-
truction and Critical
Study. | M.L. Wadekar | Baroda |
| 17. | A Survey of Boons in
Upaniṣads. | V.G. Navangul | Baroda |
| 18. | A survey of Upaniṣadb-
hāṣyas of Śaṅkarācārya
with Reference to Some
Selected Topics. | Y.B. Oza | Baroda |
| 19. | Vedic Mysticism and
English Poets : A Com-
parative Study. | S.P. Vora | Bombay |
| 20. | A Cultural Study of the
Gopatha Brāhmaṇa. | D.S. Ghosh | Gauhati |
| 21. | The Concept of Rudra in
the Vedic Literature. | N. Devi | Gauhati |
| 22. | Yāska's Nirukta-A Com-
prehensive Study. | N.D. Misra | Gauhati |
| 23. | Literary Studies in the
Principal Upaniṣads. | Nandita
Bhattacharya | Gauhati |
| 24. | Yāsk Evam Uvbaṭa
dwārā Prastuta Mantr-
Vyākhyānoḥ kā Tulanāt-
maka Adhyayana. | Pushpadevi Verma | Kashi Vidyapeeth,
Varanasi |
| 25. | Āśvalāyana Śrautasūtra
Vimarśa. | Savitri Sabarwal | Kashi Vidyapeeth,
Varanasi |
| 26. | Ṛk-prātiśākhya aur aṣṭā-
dhyāyikā Tulanātmaka
Adhyayana. | Mange Ram Yadav | Kurukshetra |
| 27. | A Critical Edition of
Taittiriya Āraṇyaka with
Introduction. | Nawal Kishore | Kurukshetra |
| 28. | Yāskiya Nirukta aur Rishi
Dayānanda. | Raj Krishna | Kurukshetra |
| 29. | Concept of Varuṇa in
the Vedic Literature. | Promila Rani | Punjabi |

RESEARCH INSTITUTIONS IN INDIA

Oriental Institute, Baroda

Viṣṇupurāṇa Project :—The collation of two more Devanāgarī MSS is over and the checking of one Devanāgarī MS. is also completed. The collation of one more Devanāgarī MS. is in progress. The collation of two Southern MSS has been finished and their checking is in progress.

The work of checking and arranging alphabetically the cards of the Pratīka-Index of the Critical Edition of *Rāmāyaṇa* has been completed and the press copy of the said Index, which was left incomplete after the closure of the Rāmāyaṇa Department, was also duly completed.

The following work was published in 1978-79 in Gaekwad's Oriental Series :

Kṛtyakalpataru of Lakṣmidhara, Vol. IX (Pratiṣṭhākāṇḍa) - ed. by K.V. Rangaswami Iyengar (G.O.S. No. 167).

The Department of Archaeology and Ancient History of the M.S. University of Baroda also conducted exploration and excavations at the Ghumli, Zekhada, Chandravati, Patan Valabhipur in 1978 and 1979.

REVIEWS

GAUTAMĪYASŪTRAPRAKĀŚA OF KEŚAVA MIŚRA, ed. Dr. Kishore Nath Jha, Ganganath Jha Kendriya Sanskrit Vidyapeetha, Allahabad, pp. 13+178, 1978, Price not mentioned.

The authorities of the Ganganatha Jha Kendriya Sanskrit Vidyapeetha Allahabad deserves thanks for bringing out some important unpublished works of Nyāya philosophy. The present work is a commentary of *Nyāya Sūtras* by Keśava Miśra 16th cent. A.D. is specially important for determining the text-reading and the number of the *Nyāya Sūtras*, a tradition which was started by Vācaspati Miśra I in his *Nyāyasūcīnibandha* and Vācaspati Miśra II in his *Nyāyasūtroddhāra*. The *Nyāyasūcīnibandha* gives 523 sūtras whereas Keśava Miśra records 520. Keśava Miśra has rejected some of the sūtras accepted by Vācaspati I and added some not found in Vācaspati I.

The editor of the present vol. Dr. Kishore Nath Jha deserves our special thanks for completing the arduous task of critically editing the text of *Gautamīya-sūtraprakāśa* of Keśava Miśra. He has rigidly followed the principles of textual criticism. The edition is based on four MSS., one preserved in the Allahabad Vidyapeetha itself and the others are from Calcutta, Darbhanga and Varanasi. He has rightly pointed out that the Banaras and the Allahabad MSS. are copies of the Dharbhanga MS. and that the Calcutta MS. has a different source. In the scholarly Introduction, the editor has discussed the MS. material, and about the author, date and place, the importance of this work in determining the text-reading of *Nyāya-sūtras*.

The Appendix contains occasional explanatory notes wherein the editor has pointed out parallel passages and thoughts in earlier works of Nyāya. He has also added an alphabetical list of Nyāya sūtras, a list of works and authors and schools mentioned in the text and an exhaustive list of technical terms.

Of course, in the text, there are some lacuna which the editor has tried to fill up as far as possible. The 4 MSS. on which this edition is based do not contain the conm. of the Ahinka II of Ch. II. We hope that with further discovery of more MSS. the editor will be able in future to fill up this lacuna.

I am sure that scholars will welcome this work of Dr. Jha, a specimen of hard labour and critical acuman.— G. Bhattacharya.

REVIEWS

363

NYĀYATĀTPARYADĪPIKĀ OF BHATTA VĀGĪŚVARA, ed. Dr. Kishore Nath Jha, Ganganath Jha Kendriya Sanskrit Vidyapeetha, Allahabad, pp. 1 158+49, 1979, Price not mentioned.

Bhaṭṭa Vāgīśvara is a little known Naiyāyika of South India. He is different person from Vādī Vāgīśvara, the author of *Mānamanohara*. In the commentary called *Nyāyatātparyadīpikā* on *Nyāyasūtras* Bhaṭṭa Vāgīśvara has summarised the interpretations of *Nyāyavārttika* and *Nyāyavārttikatātparyāṭīkā*. The present edition is based on one available MS. preserved in Govt. Oriental MS. Library, Madras.

Prof. Ananta Lal Thakur, the eminent scholar of Nyāya, drew the attention of scholars to this important work. Under his guidance his pupil Dr. Kishore Nath Jha, who has already to his credit a number of important works of Nyāya, took up the editing of the text. He has creditably performed the task and has given us an authentic text of *Nyāyatātparyadīpikā*.

In his scholarly introduction Prof. Thakur has proved that Bhaṭṭa Vāgīśvara might have been a pre-Udayana writer.

The editor has prepared this edition with great care. The Appendix contains explanatory notes, list of the authors and works, concordance of *Nyāyasūtras* and a list of technical terms. The students of Nyāya will feel grateful to Dr. Jha for this valuable works. – G. Bhattacharya

BAUDDHADARŚANA KĪ PRIṢṬABHŪMI MEṆ NYĀYAŚĀSTRĪYA ĪŚVARAVĀDA, by Dr. Kishore Nath Jha, Upendra Nath Tripathi, Śākuntala Mudraṇālaya 34, Balrampur hous, Allahabad, pp. 1-266, 1978, Price Rs. 35/-.

The problem of God in Nyāyaphilosophy has drawn attention of a number of scholars in recent time. Profs. Jacobi Bulcke, Chemparthi, Oberhammer etc. have added to the literature on this subject. The present reviewer also made a study of Nyāya theism. The Naiyāyikas and the Buddhists have produced a considerable amount of literature on theism. It has a history of philosophical dispute of more than one thousand years. The present work of Dr. Kishore Nath Jha is a valuable addition to the literature on theism. Dr. Jha, a scholar of Nyāya, has carefully analysed the Nyāya and Buddhist texts on the theistic and antetheistic arguments. But the illuminating feature of this work is its comparative approach to the problem. In his study many of the less known and unknown authors of Nyāya such as Śaṅkara, Vittoka, Avidhkarāṇa, Viśvarūpa, Śatānanda, Adhyayana, Bhāvivikta, Trilocana etc. have come to light. The author has critically studied

the texts of Buddhist writers Dharmakīrti, Kamalaśīla, Jñānaśrīmitra, Ratna kīrti and Kalyāṇarakṣita.

In the first chapter, he has traced the origin of theism in the Vedas and the Upaniṣads, and has given us a summary of the philosophical literature on the subject. Chapter 2 confines itself to the theistic arguments of Gotama, Vātsāyana and Uddyotakara. The Chapter 3 discusses the counterarguments of Dharmakīrti and Śāntarakṣita followed by a summary of *Īśvarabhāṅgakārikā* of Kalyāṇarakṣita, of which the Sanskrit original is lost but preserved in Tibetan. A Sanskrit translation of this Tibetan version was prepared by M.M. Vidhuśekhara Bhattacharya on which the summary of Dr. Jha is based. The Chapter 4 concerns with the arguments of Trilocana, Vācaspati, Jayanta, Śātānanda, Vittoka, Śāṅkara and Bhāsarvajña. On each point the sources of the opponents' arguments have been carefully traced.

Next chapter is based on Jñānaśrīmitra and Ratnakīrti. Here also the author has traced the source of *pūrvapakṣa* arguments in Trilocana, Vācaspati, Śātānanda, Vittoka, Bhāsarvajña and Śāṅkara. Dr. Jha has clearly brought out the implications of the arguments of these less known Nyāya authors.

The last chapter concentrates on Udayana's *Nyāyakusumāñjali*.

In fact, Udayana was the last champion of Nyāya theism and it is he who established Nyāya theism on a firm footing of logic. Udayana's *Nyāyakusumāñjali* is noted for its subtlety of arguments and cryptic language. He has added some more logical arguments which have dominated the writings on *Īśvaravāda* by post-Udayana writers.

Dr. Jha has given a summary of the post-Udayana literature on theism which is preserved mostly in MSS. We expect from Dr. Jha a separate study of post-Udayana literature on Nyāya theism.

I am sure that this work will be acclaimed by those who are interested in the development of Indian philosophical thought.

—G. Bhattacharya

EVOLUTION OF THE BRAHMAN CLASS (IN THE PERSPECTIVE OF VEDIC PRIESTHOOD), by Dr. Padma Misra, Varanasi : Banaras Hindu University; pp. 288, 1978, Price Rs. 68/50.

One of the important features of the social structure of Hinduism is the cultural dominance of the Brahmans as a class who have all along been claiming hierarchical precedence over all other classes of the community and have been assimilating non-Brahman, and in some cases

REVIEWS

365

even non-Aryan, features to their ideas and ideals of Hinduism. It is their great capacity for assimilation and adjustment that has contributed to the preservation of the cultural traditions of Hinduism against all odds of history. Unfortunately the beginnings of this unique hereditary class of priests are obscure, and as things stand we cannot say with any amount of certainty that such a class existed in the pre-Vedic age or that it was adopted from the authors of the Indus Valley civilisation.

The work under review, originally a Ph.D. thesis presented by Miss Padma to London University, makes an attempt to trace the evolution of the Brahmins as a sacerdotal caste through the process of fusion of the pre-Vedic Aryan and the indigenous cultural patterns and religious beliefs. The author of this scholarly volume has studied the concept of Brahmanism by exploiting both the Vedic and the pre-Vedic evidence, the latter based largely on archaeological findings. She has maintained that society in the earliest period could be classified into two distinctive streams - an indigenous and an Aryan-sharing certain similarities which facilitated their fusion, according to her, in the Vedic times. She has also maintained that the priesthood at this stage was dominantly functional and had not yet become a closed order. This she has sought to prove by a semantic study of certain key-words used for poet-priests in the *Rgveda*. The words are *vipra*, *ṛṣi*, *purohita* and *brahman* (in masculine form). Dr. Padma has, with a minute examination of these terms in the Vedic texts, studied the development of this sacerdotal class in the perspective of the Vedic priesthood.

She has divided her work into seven chapters. The opening three chapters have been devoted to a reappraisal of the earlier views on the problem, and the last four chapters take into account the concepts of *vipra*, *ṛṣi*, *purohita* and *brāhmaṇa* respectively as they present themselves in the vedic texts. The work contains at the end a detailed and classified bibliography of primary and secondary sources and a general index. As rightly remarked by Dr. B. Bhattacharya, Director of the Sanskrit Studies and Research at the Banaras Hindu University which has published the work, Dr. Padma has marshalled facts from all original sources with rare clarity of vision and intellectual disinterestedness.

The work is a good contribution to our knowledge of an important aspect of our social structure, and its learned author deserves congratulations of all indologists for producing this fine piece of research work.
—D.K. Gupta

SUBANDHU AND DAṆḌIN, by Dr. Maan Singh; Mēharchand Lachhmandas Publications, New Delhi; PP. xx-578, 1979, Price Rs. 120/-.

Subandhu and Daṇḍin are two of the three great masters of Sanskrit

prose, the third being Bāṇabhaṭṭa. These three writers are not far away from each other in chronology; they fall within a period of two hundred years from about the beginning of the 6th century A.D.

The volume under review is a scholarly work by Dr. Maan Singh, who is at present Reader in Sanskrit at the H P. University, Simla. Based on his thesis approved for the degree of Ph.D. by the Banaras Hindu University, Varanasi (1966), it attempts a comparative evaluation of the literary merits of Subandhu and Daṇḍin chronologically the first and the last of the trio. These two writers who, according to Dr. Maan Singh, are juxtaposed for comparison and contrast, have been studied in this work side by side with regard to their life and works and the sources of the plots dealt with in them (ch. I-II), their technique of plot-construction and narration (ch. III), descriptive art (ch. IV), art of characterisation (ch. V), delineation of sentiments (ch. VI), style and diction (ch. VII), and the use of poetic figures (ch. VIII) in their prose romances. In the last chapter (IX), the author has dealt with the two writers' indebtedness to earlier poets and their influence on later writers. Besides, he has given much additional data relevant to the present study in the appendices (I-VIII) which supplement the findings and conclusions arrived at in the work. Some of the notable findings and conclusions arrived at by the author are (i) that Subandhu (between 385-465 A.D.) lived at the courts of the Gupta kings, Kumāragupta I (A.D. 414-55) and his son Skandagupta (A.D. 455-67); (ii) that the extent *Avantisundarī* of Daṇḍin forms the earlier part of the full text of the *Avantisundarī* with *Daśakumāracarita* as its later part with another portion, now lost, which might have existed and covered the lacuna between the available extent of the *Avantisundarī-Kathā* and the commencement of the *Daśakumāracarita* proper; and (iii) that three widely famed *prabandhas* of Daṇḍin were the *Kāvīādarśa*, the *Dvīsamdhānakāvya* and the *Avantisundarikathā* (incorporating the available *Avantisundarikathā* and the *Daśakumāracarita* with some portions lost in the middle and at the end). One may or may not agree with Dr. Singh in some of his conclusions, but the fact remains that he has thoroughly discussed the relevant issues with reference to divergent opinions of scholars on them and has exploited the available evidence in full and in perspective.

The volume is a product of his fine scholarship, and it eminently displays his wide learning and critical approach. The study is deep and is richly documented and is thus a good contribution to our understanding of the literary achievements of Subandhu and Daṇḍin and also to our reassessment of some of the long-standing problems relating to Daṇḍin and his writings, which the present reviewer has also had an occasion to discuss in his works. *A Critical Study of Daṇḍin and his*

Works and Society and Culture in the Time of Daṇḍin and in the introduction to his edition of Daṇḍin's *Kāvyaadarśa*. The author richly deserves our thanks and hearty felicitations for the scholarly contribution he has made to the literary studies in Sanskrit. (The publishers also deserve our congratulations for neat printing and fine get-up of the volume).

— D.K. Gupta

INDIAN THEORY OF KNOWLEDGE BASED UPON JAYANTA'S NYĀYAMAÑJARĪ, by Dr. C.D. Bijalwan, Heritage Publishers, M-116, Connaught Circus, New Delhi, pp. 288, 1977, Price Rs. 65/-.

Jayanta Bhaṭṭa is a scholar of Versatile genius. He has a thorough knowledge of the *Nyāya-Vaiśiṣika*, *Sāṃkhya*, *Mīmāṃsā*, *Vedānta*, Buddhism and Jainism etc. He has studied works of Pāṇini Grammar, Vedic as well as classical literature, the Purāṇas and the Āgamas. His vast learning has made his work, the *Nyāyamañjarī*, an encyclopaedia of Indian philosophy. The NM provides glimpses of history and serves as a source book of Indian epistemology and ontology. In this we find all systems in one, that too in a novel way. Jayanta's method of presentation is also peculiar one. He introduces the views of his opponents, analyses their merits and demerits and ultimately puts forward his own theory in simple and lucid style.

In the NM Jayanta has discussed the nature, forms, the means and the locus of the knowledge. The present author discusses in detail such problems on the basis of his intensive study of NM in particular and the major works of all other relevant texts in general. No doubt, this is an Uphill task which the author has Completed successfully. Especially, while there is no commentary on NM. available except the *Nyāyamañjarī granthibhaṅga*, which only explains a few difficult portions.

The work is divided into nine chapters. Dr. Bijalwan has tried to coordinate, compare and evaluate the views of various thinkers. He has given his own observations throughout the text specially at the end of each chapter, in the form of conclusion. He has critically evaluated the views and observations of Jayanta Bhaṭṭa and pointed out his shortcomings. I wish the author had traced the necessary references to the opponents' texts and summarised in brief the contributions of their works.

However, the book is definitely a contribution to the study of Nyāya. It is written in a lucid style. Dr. Bijalwan deserves congratulations for his excellent work. — S.N. Shastri.

SOCIO-ECONOMIC LIFE OF NORTHERN INDIA, by Dr. Sukla Das, Abhinav Publications, E-37, Hauz Khas, New Delhi—110016, p. 413, 1980, Price Rs. 95/-.

The book presents a lucid picture of social and economic life in India during the period of a hundred years from 550 A.D., a somewhat neglected period of history immediately following the glamour and grandeur of the Gupta period. Of the fifteen chapters, the first chapter introduces the topic and the range of source materials utilised while highlighting the inevitable limitations. The rest of the book is evenly divided to social and economic aspects.

The work derives its excellence from the fact that the author has taken great pains to study all available data, literary, archaeological, indigenous and foreign to make the delineation full blooded and comprehensive, so as to bring to life, as it were.

On the social side, besides serious discussions on Social Organisation, Caste System, Position of Women and System of Education which are objective and illuminating, the chapters on Food and Drinks, Costumes and Cosmetics and Pastime and Recreations are particularly interesting. The author has shown here that basically the tradition persists even today and India has not registered notable changes in these lines, notwithstanding the lapse of several centuries. The manners and customs of all classes of people are portrayed.

Landed Wealth, Agriculture, Industries, Trade and Commerce, System of Labour, Corporate Organisations and Money lending and Currency have been dealt with in a manner to present a composite view of the economic pattern. Each chapter logically leads to the next and the treatment is comprehensive, well-arranged and objective. The chapters on Landed Wealth and Agriculture contain much useful information.

This is a very well-written piece of research and the bibliography is excellent and the publication attractive.

—S.K. Maity

TANTRASAMGRAHA of Nilakanṭha Somayājī, ed. by K.V. Sharma, Vishveshvaranand Vishva Bandhu Institute of Sanskrit and Indological Studies, Panjab University, Hoshiarpur, pp. lxxviii+387, 1977, Price Rs. 50/-.

Nilakanṭha Somayājī (1444--1545 A.D.) was one of the eminent Kerala astronomers of mediaeval times. He composed about a dozen of works on astronomy of which *Tantrasamgraha* is a major one. The present

REVIEWS

369

edition contains the text of work alongwith two commentaries. The first commentary entitled *Yuktidīpikā* is an elaborate exposition of the astronomical concepts and calculations and covers the first four chapters of the work. For the rest of the part of the work the second concise commentary entitled *Laghuvivṛtī* has been added. *Yuktidīpikā* presents the rationale of mathematics and astronomy as understood and practised in Kerala during the sixteenth century A.D.

The editor has laboured hard to examine as many as twelve manuscripts available in various Indian libraries and has been able to present the highly instructive work for the first time. The historical introduction of the edition and the four appendix including the Index, Glossary of technical terms are helpful for the scholars interested in comparative study of early Indian mathematics and astronomy with contemporary advances in other civilizations.

—A.D. Wadhwa

RĀŚIGOLASPHUTĀNĪTĪ, by Acyuta ed. by K.V. Sharma, Vishveshvaranand Vishva Bandhu Institute of Sanskrit and Indological Studies, Panjab University, Hoshiarpur, pp. 1—41, 1977, Price Rs. 9/-.

Acyuta (1550—1621 A.D) was a profound scholar in Grammar and Astronomy. He composed several works on the subjects.

Rāśigolasphutānīti is one of his highly esteemed works on Hindu Astronomy which concerns itself in detail the measurement of longitudes of celestial bodies in the *Rāśigola* (the sphere of Zodiac). He concludes this work with the enunciation of an important correction formula (verse 51).

For the present edition the editor has examined two manuscripts available in Government Oriental MSS Library, Madras and in the Kerala University Oriental Research Institute and MSS Library, Trivandrum. In addition to the text of the work and English translation the editor has given the verification of the main formula viz., the formula enunciated in verse 51 of the text by Napier rule of the spherical trigonometry.

There are several misprints, e.g., the last line of page 13 should read

$\cos w = \cot$	$F \tan L = \dots$	instead of
$\cos w = \cos$	$F \tan L = \dots$	

—A.D. Wadhwa

JYOTIRMĪMĀNSĀ, by Nīlakanṭha Somayājī, ed. by K.V. Sharma,

Vishveshvaranand Vishva Bandhu Institute of Sanskrit and Indological Studies, Panjab University, Hoshiarpur, 1977, Price Rs. 15/-.

This is a unique work in Hindu astronomy. The author, Nīlakaṇṭha Somayājī insists that the theoretical results should tally with those obtained experimentally and is of the view that astronomical parameters and other constants should be revised periodically. He, therefore, examines critically the various corrections and compares his own results with those of earlier authors and in the light of this he suggests further line of action.

The present edition is based on an old palm leaf manuscript available in the Kerala University. The editor, however, has examined several other manuscripts also. He deserves admiration in bringing out the work which gives an insight into rational scientific thinking of Ancient India.

—A.D. Wadhwa

JAYAVANTA SŪRI'S ṚṢIDATTĀ RĀSA, ed. by Nipuna A. Dalal, L.D. Institute of Indology, Ahmedabad—380 009, pp. 53+140, 1975, Price Rs. 16/-.

Jayavant Sūri's 'Ṛṣidattā RĀSA' deals with a story of chastity and charity, with the preservation of chastity by Ṛṣidattā despite a multitude of difficulties. Jayavant Sūri lived during the end of the 15th and the beginning of the 16th century.

The editor Dr. Nipuna A. Dalal has given in a detailed introduction an account of the author's life and works, the theme of the *Rasa*, the various motifs of the poem, the tradition of the story of Ṛṣidattā. She has also discussed the metres, the figures of speech, the proverbs and idioms used and given an index of some of the descriptions in the poem. She has also brought out the features of the particular cult and conditions prevailing in the times of the author. In addition she has written about the aim of the poem. She has taken into consideration the several texts available and recorded the various variants. She has also added a glossary of important words.

Though Dr. Dalal has taken care to offer a literary criticism of the poem one regrets that it is too short and hardly helps a fuller appreciation of the poem, particularly in the context of a nearly total absence of critical material on such works. But considering that it was originally a doctoral dissertation one may overlook such gaps. It is indeed a thorough going piece of scholarly work and it does succeed in keeping alive the interest in an older poem which otherwise would have faded out.

REVIEWS

371

One is happy to know that another work of Jayavant Sūri's, 'Śringāramañjarī' is also available in the same series published by the L.D. Institute of Indology.

—Ramanlal Joshi

PRĀCĪNA GURJARA KĀVYA SAÑCAYA, ed. by Dr. H.C. Bhayani and Shri Agarchand Nahta, L.D. Institute of Indology, Ahmedabad — 380 009, pp. 16+154, 1975, Price Rs. 16/-.

Dr. H.C. Bhayani and Shri Agarchand Nahta have produced a pioneering piece of scholarly work in '*Prācīna Gurjar Kāvya Sañcaya*'. Such a type of work has a manifold importance, chiefly poetical and lexicographical. Some of the earliest poems in old Gujarati as well as some in a mixture of old and late are included in the present volume. Poems belonging to old literary genres like Rasa, Sajjai, Barmasi and Phagu find a place in this rare collection. The poem 'Bharateshvar Bahubali Ghor' is considered to be the first Gujarati poem of which so many speak but rarely known where to find it. This volume comes to the rescue of such readers who are in search of such basic material for literary study. However the book need not be considered only as a collection of specimens of old Gujarati Languages, it has several poems which are marked by unmistakable poetical value.

This book is done with a high degree of taste and loving labour. It has the usual useful features like the description of manuscripts, account of dates and authorships, and an account of linguistic peculiarities of typical poems and the various metres used by the poets, in the scholarly introduction to the book. One cannot but praise such a thorough piece of literary editing, since this can stand as a model to many future editorial attempts. The glossary given at the end also indicates the seriousness of the editors since they not only give meanings but even the places of occurrence which is not usually done even in dictionaries. All these aids to study are sure to give the reader an idea of old Gujarati poetry from the earliest beginnings.

Though C.D. Dalal made a beginning in this direction by producing '*Prācīna Gurjar Kāvya*' on the Gaekwad Oriental Series the present volume is certainly a worthy successor to the earlier volumes and it could be regarded as a continuation of the tradition of such scholarly contribution. The editors certainly not only deserve our congratulations but gratitude.

—Ramanlal Joshi.

KĀVYA-PRAKĀŚADARPAṆA OF VIŚVANĀTHA, ed. by Dr. Goparaju Rama, Manju Prakashan, Allahabad-2, pp. 8+168, 1979, Price Rs. 16/-.

The *Darpaṇa* was most eagerly awaited commentary on

Kāvya prakāśa. It has the unique importance since it has been composed by Viśvanātha Kavirāja, the author of *Sāhityadarpaṇa* (SD). The SD composed on the line of *Kāvya prakāśa* has gained a great amount of prominence and significance. It discusses quite a good number of topics dealt with in *Kāvya prakāśadarpaṇa*.

Dr. Goparaju Rama presents a full text of the *Kāvya prakāśadarpaṇa* for the first time. In a brief introductory note he discusses the general and particular aspects of it, i.e., its author, date and evaluation. He mentions six characteristics of a good commentary, namely—clarity, originality, treatment, endorsement, refutation and perspicuity. He deals with every point with apt illustrations and conclude that *Darpaṇa* explains each word of the *Kāvya prakāśa*. It clarifies the idea of Mammaṭa and shows a modification rather than to a straightway refutation of it. The editor has pointed out that Viśvanātha seems to support the views of Mammaṭa, he is not a sort of rival to him, but he has shown adherence to the text. He is, therefore a good commentator.

The editor has spared no pain to make the edition useful for the readers. He reproduces the text as faithfully as possible. He has tried to trace the sources of quotations taken from other works, pointed out the different readings and suggested some devices for correcting the text. It would be better, however, if the remaining mistakes are corrected.

Notwithstanding, the world of scholars should be thankful to the learned editor for making available this work to the scholars and students of Indian Aesthetics.

—S.N. Shastri

INSCRIPTIONS OF ANCIENT ASSAM, by Mukund Madhava Sharma, Department of Publication, Gauhati University, pp. 37+329, 1978, plates LXVII, Price Rs. 70/-.

Professor Sharma has made sincerest endeavour to present the most comprehensive and most perfect study of the inscriptions of Ancient Assam. The inscriptions belong to the period beginning from the 5th century A.D. upto the end of the twelfth century A.D. The work covers text, translation and notes on twenty-seven inscriptions along with an Introduction bearing the ancient history of Assam. The Introduction is a critical study of the literary and epigraphical material relating to the history of Assam. The value of the book is enhanced by a Foreword from the eminent historian, A.L. Basham.

The critical assessment of the Agni Videgha Mādhava episode, the word *prāgjyotiṣa* of the *Sāṃkhyāyana Grhyasamgraha*, the reference of the city of Prāgjyotiṣa in the *Rāmāyaṇa* and of the Naraka episode in

the *Mahābhārata* and the *Purāṇas* provides a new outlook for the scholars interested in ancient Indian literature.

The work will be very much useful for the students of history and geography of Assam, particularly of the Brahmaputra Valley, the region known as *Kāmarūpa* in ancient days. The upper classes of this valley adopted Sanskrit culture since early Christian era and the present work is a study of the epigraphs belonging to the kings of these classes.

By bringing together these inscriptions in a single volume with full analysis, note and accurate traditions for each of them, Professor Sharma has produced an invaluable source book for the serious student of Assamese history. A.L. Basham rightly remarks that the translations are marked by scholarly accuracy and understanding while the Introduction is marked with a very sound understanding of historical method. The book is much more than a mere collection of sources, and a positive contribution to the historiography of the state of the Assam.

—P. Gupta

STUDIES IN THE ŚRAUTASŪTRAS OF ĀŚVALĀYANA AND ĀPASTAMBA, by Dr. Bhabani Prasad Bhattacharya, Sanskrit Pustak Bhandar, 38, Bidhan Sarni, Calcutta 6, pp. XIV-180, 1978, Price Rs. 40/-.

The book consists of ten chapters, which present a critical study of the different aspects of Vedic rituals according to *Śrautasūtras* of the two great authorities namely, *Āśvalāyana* and *Āpastamba*. The learned author has critically discussed the *Agnyādhāna* (setting of the sacred fire) in first, the *Agnihotra* (an obligatory rite for a house-holder, who has set up the sacred fire) in second *Darśapaurṇāmāsa* (New-moon and Full-moon sacrifices) in third, *Piṇḍapitṛyajña* (performed in the honour of the departed forefathers) in forth, *Kāmyeṣṭayah* (optional sacrifices subsequent to the New moon and the Full moon sacrifices) in fifth, *Cāturmāsya* (sacrifices of the seasons) in sixth, *Agrāyana* sacrifice (offering of the first fruits) in seventh, *Nirudhapaśumeḍha* (Animal sacrifice) in eighth, the *Prakṛti* (the norm) and *Vikṛti* (modification) of Soma sacrifices and the *Prāyaścittas* (expiation-rites) in the tenth chapter.

The author has discussed all the topics in the lucid Sanskrit. In the *Prāstāvikam* (Introduction) the relation of *mantra brāhmaṇa* and *Śrautasūtras*, the base and the significance of *Āśvalāyana* and *Āpastamba* *Śrautasūtras*, the home land of *Āśvalāyana* and *Āpastamba* and other such matters of general importance have been ably presented.

The work is a commendable piece of research and would be helpful to the students and scholars interested in detailed study of Vedic rituals.

The work lacks the Bibliography and the Index of technical words which would have made this study more useful. —K.D. Shastri

RAMAKERTI (XVIE-XVIIIE Siecles) (Ramakerti 16th-17th centuries), (in French), by Saveros Pou de L'E. Cole Francaise de Extreme Oriet, Paris, Vol. CXVII, pp. 1-330, 1979, price not mentioned.

The volume contains the entire Rāmakerti Text in Khmer script comprising 5034 verses in Tripadi metre with a foreword in French about the source. —N.D. Ghosh

SIDDHĀNTA-DARPAṆAM, by Nilakaṇṭha Somayājī Vishvēshvaranand Vishva Bandhu Institute of Sanskrit and Indological studies, Panjab University, Hoshiarpur, PP xxviii + 54, 1976, Price Rs. 12/-.

Siddhānta-darpaṇam is one of the important works of Nilakaṇṭha Somayājī (1443-1543 A.D.), a noted astronomer of Kerala. Importance of the work lies in the fact that Somayājī presents herein the astronomical constants as verified through his own observations. The work consists of two parts. In part I called *Upadeśabhāga* (Theory Section) the author gives in twenty couplets (2-21) his views on the number of revolutions of the planets, their higher apses and ascending nodes during a definite period of time, the epicycles of the equations of apses and of conjunctions, the measure of the aeons, the velocity of planets, the measure of the diameters of the Moon and the Sun the position of the city of Avanti, the situation of ecliptic and the conceptions of the epicycles.

In Part II called *Nyāya bhāga* (Practical section) (verses 22-31), are set-forth the eccentric and orbital circles, the sines etc. of the angles measured on these circles, the geocentric position of the planets, declination and its measurements.

The present edition is based on as many as seven manuscripts including one, containing the commentary as well, inscribed in the Malayalam script on palm leaf. Of these manuscripts six are preserved in the libraries of the Kerala University, Trivandrum. These are MS Nos 475-D, 5867-C, 1869-C; C, 1024 (E), 0358-I and 975. The seventh one is MS No. 6302 of the India Office Catalogue of Sanskrit and Prakrit Manuscripts. Though the editor has already edited the text with translation (Adyar library Bulletin, 1955). Yet the publication of the present edition will prove useful to the researchers working on Hindu Astronomy.

—A.D. Wadhwa

CANDRACCHĀYĀGAṆITAM, by Nilakaṇṭha Somayājī, ed. by K.V. Sharma, Vishvēshvaranand Vishva Bandhu Institute of Sanskrit

and Indological Studies, Panjab University, Hoshiarpur, pp. XXVI+31, 1976, Price Rs. 10/-.

Nīlakaṇṭha Somayājī (1443-1543 A.D.), a reputed medieval astronomer of Kerala composed about a dozen of standard works on astronomy. His work *Candracchāyāgaṇitam* is a short work in thirty-two verses describing the methods for calculation of time from the measurement of shadow of the gnomon cast by the Moon and Vice Versa.

The present edition of this work and its autocommentary is based on three manuscripts preserved in the Oriental Research Institute and Manuscript Library of the Kerala University, Trivandrum. These are MS No. 5862-B, 5877-B and 475-I.

Sharma, the editor of the present edition has laboured hard in bringing out the text with translation and appendices. This will certainly be of great value of researchers working on the history of science and mathematics of ancient and medieval India.

—A.D. Wadhwa

PHILOSOPHY OF NIMBĀRKA : Madan Mohan Agrawal (Distributor) Bhargava Book House, Agra, pp.1-144, 1977, Price Rs. 40/-.

Nimbārka school of Vedānta which advocates dualistic-cum-non-dualistic Philosophy has not been fully studied by modern scholars. Only two scholars, Dr. Roma Chaudhary and Dr. Umesh Mishra have made notable contribution to the study of Nimbārka philosophy. Mahamahopadhyaya Gopinath Kaviraj has written a very learned article on the view point of Nimbārka, published in Bengali from Burdwan. Dr. Agrawal has rendered signal service by focussing attention on Nimbārka's contribution to Indian Philosophy which has remained neglected so far for a variety of reasons.

The work under review, a Ph.D. thesis of Aligarh Muslim University is divided into two parts viz., (1) Dvaitādvaita Philosophy (2) Relation of Jiva and Brahman. In the first part the learned author has critically examined Nimbārka's Conception of Jiva, Jagat and Brahman and also given an appraisal of Nimbārka's well known doctrine of Svābhāvika-bhedābheda-vāda.

The second part which has been sub-divided into 5 chapters, the learned scholar has discussed a number of important topics such as Concept of Relation, Types of Relation and also traced the origin and development of Doctrine of difference and non-difference from historical

perspective. A comparative study of the delation of Jiva and Brahman as postulated by other ācārya's of Vedānta such as Śaṅkarācārya, Rāmānuja, Bhāskara Madhavācārya, Vallabhācārya Śrīkaṇṭha, Śrīpati etc. is very illuminating. The author has rightly highlighted the Svābhāvika bhedābedavāda of Nimbārka which forms the very fundamental concept and also contribution of Nimbārka to Indian Philosophical think. The exposition through out the book is both lucid and illuminating and the author deserves congratulation for producing such a wonderful work in the unexplored field of Nimbārka philosophy. The book would prove a boon to all those who are interested in the branch of Vedānta.

The printing and get up are excellent.

—D.B. Sen Sharma

VEDA PRĀMĀṆYA MIMĀṆSĀ TATHĀ ṚṢI DAYĀNANDA, by Dr. Srinivas Shastri, Kurukshetra University, Kurukshetra, pp. 1-543, 1980-81, Price Rs. 50/-.

Kurukshetra University made a distinct contribution to the field of Dayānanda studies by publishing three very learned volumes on the thoughts and the works of Swāmī Dayānanda, the great social reformer and harbinger of new line of religio-philosophical thinking in India. Dr. Shastri's latest book on *Vedaprāmāṇya* (Validity of Vedas) as conceived by Swāmī Dayānanda is a laudable attempt at critical appraisal of Dayānanda's thoughts. The Validity of Vedic sayings which, according to the ancient tradition, are the mystic experiences of the ancient sages has attracted the attention of all great ācāryas of Orthodox schools of Indian Philosophy. The prominent among them being the Mīmāṃsakas. Like these ācāryas who have tried to prove the intrinsic validity of the Vedic members, Swāmī Dayānanda too has advocated the self validity of Vedic Sayings. The conclusions are same but their approach is slightly different this fact has been brought out by the erudite scholar in lucid and convincing manner. The learned author has done well to authenticate the conclusions by giving ample quotations from Sanskrit texts. The learned author has made a scientific study of the burning problem in the field of Vedic Studies for which he deserves all praise.

He has studied the problem in historical perspective tracing it right from the Vedic texts themselves, the Smṛties, Purāṇas etc. He has shown the evolution of this thought through non-Vedic *Keterodox* system like cārvāka, Buddha and Jain upto Pūrva and Uttara mimāṃsā. In the background of these philosophical system, Dayānanda's views on the subject has been critically analysed. The study is both scientific and informative at the same time faithful to the core. The learned author has not forgotten the Western thinkers whose views have also been

REVIEWS

377

reproduced. He has made a distinct contribution to Dayānanda Studies.

— D.B. Sen Sharma

VILĀSAVAIKAHĀ, ed. by R.M. Shah, L.D. Institute of Indology, Ahamedabad, pp. 66+195+35=296, 1977, Price Rs. 40/-.

Under the Prakrit Jain works series the L.D. Institute of Indology has brought out another important Apabhraṃśa text called *Vilāsavaikahā* by Sadharana. The text of this edition is based on the two palm leaf MSS belonging to the Jesalmer Bhandara (Kramāṅka 267-268 in the catalogue of Sanskrit and Prakrit Manuscript-Jesalmer Collection. L D. Series 36.)

It is written by Siddhasen popularly known as a Sadharana, who was a pupil of Yaśodeva. He composed the *Vilāsavaikahā* at the request of the Lakshamidhar a resident of the Gwalior Fort. The story of this work is derived from the *Samaraiccakahā* of Ācārya Haribhadra Sūri. It was completed in 1123 VS. (1066 A.D.) written in Apabhraṃśa it is divided into sandhis (Chapters). The work is important from the point of view of literature as it throws light on the regional development of the language.

The text of this important work has been ably and critically edited by Dr. R.M. Shah which had earned him Ph.D. degree. He has given in Gujarati, a detailed introduction, annotated text, vocabulary of the technical terms and appendix describing the cultural material contained in the text.

The work is nicely printed for which the director of the L.D. Institute deserves congratulations.

—D.C. Jain

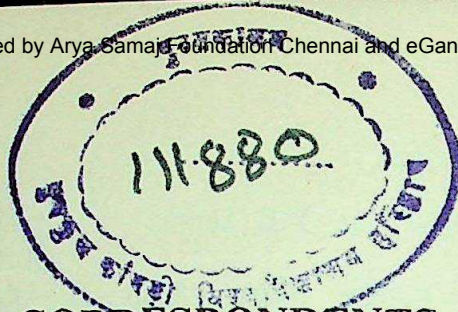
BOOKS RECEIVED

- | | | |
|--|-------------------------------|--|
| 1. <i>Shri Bhagat Singh Chartim</i> | S.P. Sharma | V.V.R.I. Sadhu Ashram, Hoshiarpur. |
| 2. <i>Literary Heritage of South East Asia.</i> | H.B. Sirkar | Firm KLM Private Ltd. Calcutta. |
| 3. <i>Temples of Midnapurs.</i> | G. Santara | — do — |
| 4. <i>Sandhikāvya Samuccaya.</i> | R.M. Shah | L.D. Series-72, Institute of Indology, Ahmedabad-9. |
| 5. <i>Jaina kā Ādikāla.</i> | Dalsukh Malvania | L.D. Series-72, Institute of Indology, Ahmedabad-9. |
| 6. <i>Saṁkhitta Taramga-vaikahā.</i> | H.C. Bhayani | L.D. Institute of Indology, Ahmedabad-9. |
| 7. <i>The Inscription of Imperial Paramaras.</i> | A.C. Mittal | L.D. Institute of Indology, Ahmedabad-9. |
| 8. <i>Early Hindi Devotional Literature in Current Research.</i> | Ed. Winand M. Callewaert | Distributors Impex India, 2/18 Ansari Road, New Delhi. |
| 9. <i>Vyākaraṇa Mahābhāṣya Kārukāhnika.</i> | S.D. Joshi | Centre of Advance Study in Sanskrit Class C. No. 10. |
| 10. <i>Vyākaraṇa Mahābhāṣya Vibhaktyāhnika.</i> | S.D. Joshi | — do — |
| 11. <i>Female Divinities in Hindu Mythology and Ritual.</i> | S.K. Lal | — do — |
| 12. <i>Proceedings of the Winter Institution Ancient Indian Theories on Sentences meaning (held in March, 1979).</i> | S.D. Joshi | — do — |
| 13. <i>Verbal Form in the Rgveda (Maṇḍal VI).</i> | G.B. Pal Sule | — do — |
| 14. <i>The Cāturmāsya Sacrifices.</i> | V.V. Bhide | — do — |
| 15. <i>Candrasenaḥ & Hemleṭa Nāṭakasya Saṁskṛtāvatarah.</i> | S.D. Joshi and Vighnahari Deo | Publication of the Advanced Studies. |
| 16. <i>Bhāratī Bhānam (Light of Indology).</i> | Ed. S. Bhaskaran Nair | Panjab University Indological Series-26. |

BOOKS RECEIVED

379

- | | | |
|--|---|--|
| 17. <i>Wall Paintings of Rajasthan.</i> | Y.K. Shukla | L.D. Series-74, Indology of Ahmedabad-9. |
| 18. <i>Padmasundra's Jñāncandrodaya Nāṭaka.</i> | Nagin J. Shah | — do — |
| 19. <i>Śilopadesh Mālā Balāvabodha.</i> | Editors—
H.C. Bhayani
R.M. Shah and
Gita Bahen | — do — |
| 20. <i>The Central Philosophy of Jainism (Anekāntvāda).</i> | B.K. Mittal | — do — |
| 21. <i>Effects of Jain Religiousness in Comparative light.</i> | L.M. Joshi | L.D. Series 74 of Indology, Ahmedabad-9. |
| 22. <i>Study of Civākcintāmaṇi.</i> | R. Vijaylakshmi | — do — |
| 23. <i>Some Aspects of Indian Culture.</i> | A.S. Gopani | L.D. Series 78 General Editors. |
| 24. <i>Studies in Indian Philosophy.</i> | N.J. Shah | L.D. Series-84. |
| 25. <i>The Rāmāyaṇa in Pahari Miniature Painting.</i> | N.J. Shah | — do — |
| 26. <i>Kumārīl on Śabda Pramāṇa.</i> | Ḍsa | Biena University Publication. |
| 27. <i>Die Spotvedsche Kulturepoche Nach den Quellen Der Śrauta Grhya und Dharma-sūtras.</i> | Egon Brucker | Der Siedlungshaum von Egon brucker, Franz Sleiner Verlag Gmbh Wiesladen. |
| 28. <i>Appointment with Kālidāsa.</i> | G.K. Bhat | L.D. Series-83, General Editors Dalsukh Malvania Nagin J. Shah. |
| 29. <i>Prajñā Bhārati.</i> | Ed. Damodar Thakur | K.P. Jayaswal Research Institute, Patna. |



OUR CORRESPONDENTS

1. Ahmedabad Dr. N.M. Kansara,
Prof. and Head of the Department of Sanskrit &
Prakrit,
Gujarat College, Ahmedabad.
2. Aligarh Dr. R.S. Tripathi,
Prof. and Head of the Department of Sanskrit,
Aligarh Muslim University.
3. Allahabad Dr. Adya Prasad Mishra,
Ex. V.C.
26 Balrampur House, Allahabad-26.
4. Baroda Dr. A.N. Jani,
Ex-Director,
Oriental Institute, Baroda.
5. Bhopal Dr. R.K. Sharma,
Principal,
Prachya Niketan, Centre of Advanced Studies in
Indology and Museology,
Bhopal.
6. Bodhagaya Dr. Upendra Thakur,
Prof. and Head of the Department of Ancient Indian
History & Asian Studies,
Magadh University, Bodh-Gaya (Bihar),
Gaya.
7. Bombay Dr. S.A. Upadhyaya,
Director,
Post-Graduate and Research Department,
Kulpati, K.M. Munshi Marg, Bombay-7.
8. Calcutta Dr. S.R. Banerjee,
Reader,
Department of Comparative Philology,
Calcutta University, Calcutta—12.
9. Delhi Dr. R.V. Joshi,
Prof. of Sanskrit,
University of Delhi.
10. Gauhati Dr. M.M. Sharma,
Prof. and Head of the Department of Sanskrit,
Gauhati University.
11. Jabalpur Dr. K.K. Chaturvedi,
Prof. and Head of the Department of Sanskrit and
Pali,
Jabalpur University.

OUR CORRESPONDENTS 381

12. Jammu Dr. Ved Kumari Ghai,
Prof. and Head of the Department of Sanskrit and Pali,
Jabalpur University.
13. Kerala Dr. S. Venkatasubramania Iyer,
University of Kerala, Trivandrum.
14. Madras Dr. K. Kunjunni Raja,
Prof. of Sanskrit,
University of Madras.
15. Nagpur Dr. Ajaya Mitra Shastri,
Prof. of Ancient Indian History, Culture and Archaeology,
Nagpur University.
16. Patna Dr. A.L. Thakur,
Sanskrit Department,
University of Burdwan, Burdwan (W.B.).
17. Panjab Dr. V.C. Pandey,
Professor and Head of the Department of A.I.H.,
Culture and Archaeology,
Panjab University.
18. Panjabi Dr. D.K. Gupta,
Prof. and Head of the Department of Sanskrit,
Punjabi University, Patiala.
19. Poona Dr. V.G. Rahurkar,
Reader and Senior Research Fellow,
Centre of Advanced Study in Sanskrit,
University of Poona, Poona—7.
20. Rajasthan Dr. R.C. Dwivedi,
Prof. and Head of the Department of Sanskrit,
Rajasthan University, Jaipur.
21. Rome Prof. L.P. Mishra,
Via R.R. Pereira 41,
00136 (Italy).
22. Sagar Dr. K.D. Bajpai (Retd.),
H/15, Padmakar Nagar, Sagar (M.P.) 470004.
23. Visvabharati Dr. B. Banerjee,
Prof. and Head of the Department of Sanskrit and Pali,
Visvabharti University, Santiniketan (W.B.).
24. Waltair Dr. P. Sriramamurti,
Prof. of Sanskrit,
Andhra University, Waltair (A.P.).

JOURNAL OF HARYANA STUDIES
KURUKSHETRA UNIVERSITY, KURUKSHETRA

Editor

Dr. K.C. Yadav

The bi-annual Journal of Haryana Studies publishes learned research papers and monographs on the various facets of Haryana's history, economy, politics and culture. It deserves to be in every library of Haryana. Twelve volumes of the Journal have been published so far. Each volume cost Rs. 10/- only. Back volumes are also available.

KURUKSHETRA UNIVERSITY
RESEARCH JOURNAL

(ARTS & HUMANITIES)

Editor

Dr. P.C. Jain

This Journal produced annually is a pioneer attempt of its kind in the field of Arts and Humanities to publish learned papers on a variety of themes.

So far thirteen volumes of the Journal have been published. Back volumes are also available except volumes III, pt. 2, IV, V & VI. The annual subscription is as follows :

Vols. I to VI (1967-72) (each having two parts)	Rs. 30/- each volume
Vol. VII-VIII (1973-74)	Rs. 20/- each volume
Vol. IX (1975)	Rs. 25/-
Vol. X (1976)	Rs. 32/-
Vol. XI-XII (1977-78)	Rs. 25/- each volume
Vol. XIII (1979)	Rs. 30/-

Discount :

1. No discount on the sale of copies upto 4.
2. 15% discount on the sale of copies from 5-9.
3. 20% discount on the sale of copies from 10-19.
4. 25% discount on the sale of copies from 20 or above.
5. 15% discount on the sale of a set of back volumes.

KURUKSHETRA UNIVERSITY PUBLICATIONS

Sr. No.	Name of the book	Price per copy
1.	The Glassy Essence (English)—Dr. B.S. Gupta	Rs. 70/-
2.	Guru Partap Suraj Ke Kavya-Paksha Ka Adhyayana (Hindi) —Dr. J.B. Goyal	Rs. 48/-
3.	The Ganapatha Ascribed to Panini (English)—Dr. K.D. Shastri	Rs. 80/-
4.	Pada-Padārtha Samiksha (Hindi)—Dr. Baldeo Singh	Rs. 60/-
5.	Meghaduta-Tika of Krishnapati—Dr. Gopikamohan Bhattacharya	Rs. 15/-
6.	Kusumanjali Karika Vyakhya of Narayana Tirtha—Dr. S.N. Shastri	Rs. 20/-
7.	Vaiyakaran-Siddhanta Param Laghu Manjusha (Hindi) —Dr. K.D. Shastri	Rs. 75/-
8.	Vachaspati Mishra Dwara Budha Darshana Ka Vivechana (Hindi) —Dr. S.N. Shastri	Rs. 55/- Rs. 50/-
9.	A Descriptive Grammar of Bangru (English)—Dr. Jagdeva Singh	
10.	Excavation at Mitathal (1968) and other Exploration in the Sutlej-Yamuna Divide (English)—Dr. Suraj Bhan	Rs. 54/-
11.	Agricultural Taxation in Haryana (English)—Dr. P.C. Jain	Rs. 45/-
12.	Glimpses of Haryana (English)—Late Dr. Buddha Prakash	Rs. 30/-
13.	Haryana Studies in History and Culture (English)—Dr. K.C. Yadav	Rs. 30/-
14.	Haryana Through The Ages (English)—Late Dr. Buddha Prakash	Rs. 15/-
15.	Development of Education in India 1947-66 (English) - Prof. Uday Shankar & Dr. S.P. Ahluwalia	Rs. 40/-
16.	Research Needs in the Study of Education (English)—Prof. Uday Shankar & Dr. S.P. Ahluwalia	Rs. 40/-
17.	A Comparative Study of Teacher Effectiveness Through the Four Years Concurrent Courses And The One Year Successive Course (English)—Mrs. Lakshmi Shankar	Rs. 6-25
18.	Education in Haryana : Retrospect & Prospect (1800-1969)—(English)—Prof. Uday Shankar & Dr C.L. Kundu	Rs. 50/-
19.	Abstracts of M.A. (Education) and M.Ed. Dissertations (English) : Vol. I-IX	Rs. 139-25
20.	Grantha-Suchi : List of 1352-1444 (Vol. I & II) handwritten rare Sanskrit manuscripts in this University Library—Shri Sthanu Datt Shastri	Vol. I Rs. 18/- Vol. II Rs. 18/-
21.	Battery Attainment Tests in English—Dr. H.C. Sinha & Dr. R.N. Gaur	Rs. 12/-
22.	Jayasi-Kavya Ka Sanskritik Adhyayana (Hindi)—Dr. Bhim Singh Malik	Rs. 65/-
23.	The System of Land Holdings in Haryana—A Cost Output Analysis (English)—Dr. Ram Chander	Rs. 30/- Rs. 37/-
24.	Pinjore Sculptures' (English)—Dr. Udai Vir Singh	Rs. 12-75
25.	Dayanand-Darshana Ek Adhyayana (Hindi)—Dr. S.N. Shastri	Rs. 50/-
26.	Vedic Rishi : Eka Parishilana—Dr. K.D. Shastri	Rs. 17/-
27.	Sattrimsattava-Sandhoha—Dr. D.B. Sen Sharma (Full Cloth) (Paper Back)	Rs. 15/- Rs. 20-50
28.	Veda Tatha Rishi Dayanand—Dr. S.N. Shastri	Rs. 25/-
29.	Gurumukhi Lipi Men Rachit Panjab Ka Kavya—Dr. Nalin	Rs. 10/-
30.	Kurukshetra Mahakavyam	Rs. 50/-
31.	Veda Pramanya Mimansa Tatha Rishi Dayananda—Dr. S.N. Shastri	Rs. 115/-
32.	Abhidharamdeshna : Bodh Sidhanton Ka Vivechan—Dr. D.C. Jain	

All enquiries may please be addressed to :—

Discount : Upto 5 books—25%, (ii) 6 to 10 books—30%, (iii) 11 to 20—40%, (iv) 21 to 50 books—45%, (v) 51 to 100 books 50%, (vi) above 100 books—55%, (vii) for the whole lot of a particular book—60%. Payment advance or V.P.P.F.O.R. facilities for categories (ii) to (vii) if desired to be despatched by Rail. Actual postage will be charged, if desired to be despatched by post but packing will be free for all categories.

MANAGER,
PRINTING & PUBLICATIONS,
KURUKSHETRA UNIVERSITY,
KURUKSHETRA—132 119.

FORM IV

(See Rule 8)

- | | |
|---|---|
| 1. Place of Publication | ... Kurukshetra University,
Kurukshetra. |
| 2. Periodicity of its Publication | ... Annual |
| 3. Printer's Name | ... T. Philip |
| Nationality | ... Indian |
| Address | ... Manager,
Printing and Publications,
Kurukshetra University,
Kurukshetra. |
| 4. Publisher's Name | ... R.P. HOODA |
| Nationality | ... Indian |
| Address | ... Registrar,
Kurukshetra University,
Kurukshetra. |
| 5. Editor's Name | ... Gopikamohan Bhattacharya |
| Nationality | ... Indian |
| Address | ... Director, Institute of Indic
Studies, and Professor and
Head of the Department of
Sanskrit, Pali and Prakrit,
Kurukshetra University,
Kurukshetra. |
| 6. Name and address of
individuals who own the
magazine and partners or
share-holders, holding more
than one per cent of the
total capital | ... The paper is owned by the
Kurukshetra University,
Kurukshetra. |

I, R.P. Hooda, hereby declare that the particulars given above are true to the best of my knowledge and belief.

Date 14.6.82

Signature of Publisher
(R.P. HOODA)
Registrar
Kurukshetra University, Kurukshetra.

8451-400-25-6-82-K.U.P.

Compied
1999-2000

